RBCC
?
TONG
A DON ROSA SWIPE of DA BODÉ!

All Vaughn Bode art reprinted herein is done so with special permission from Vincent Bode.

THE ROCKET'S BLAST COMICOLLECTOR NO. 121

GOOD LORD! LOOK! VB#III HAS JUST GONE 'NOVA' AND IS NO MORE...
DON'T WORRY ABOUT IT KID, HE WAS JUST ONE IN BILLIONS...
YEA! BUT I ALWAYS FELT VB#III HAD A SPECIAL MEANING TO US...
SOMEHOW I FEEL WE WON'T QUITE BE THE SAME WITHOUT HIM...

FEATURES

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FRONT COVER - DON ROSA
COLOR BY MIKE McKENNEY

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

SEPTEMBER, 1975

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

ONE QUARTER PAGE ADVERTISEMENTS: $5.50 per page - These ads are reduced to occupy 1/4 page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

SPECIAL CLASSIFIED ADS: 40¢ per 7 inch typed line - These ads are printed as is (not reduced in size). MINIMUM - $2.00

NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 1014 Salzedo, Apt. #2 - Coral Gables, Fla. 33134

CIRCULATION: 1500 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $5.00, 10 for $9.00, 15 for $13.00, 20 for $17.00
FIRST CLASS: 5 issues $6.50, 10 for $12.00, 15 for $17.50, 20 for $23.00
AIR MAIL: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00
SINGLE COPY: Third Class-$1.25, First Class-$1.75, Air Mail-$2.00

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 50, 51, 52, 56, 57, 58, 70, 78, 90, 93, 94, 95, 96, 97, 99, 100, 101, 102, 103, 105, 106 107, 108, 109. 112, 113, 114, 115, 116, 117, 118, 119, 120

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #2, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: DAVID L. CARSON, JOHN ELLIS, DON ROSA, BOB SUSOR AND MIKE ZECK
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.
SPECIAL ASST. EDITOR FOR THIS VAUGHN BODE' ISSUE: RICHARD KRAVITZ

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: OCTOBER 3, 1975
NOVEMBER 14, 1975

PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.

RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR $1.50 EACH FROM:
JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

#51-48 pages-Oddity Page by Ray Miller, "I Like Comics" by Russ Cochran, Space Ghost drawing by Jim Jones, article on collector George Swartz and more.

#52-52 pages-Horror cover by Dick Mosso, article on Superman TV show (one page), Oddity Page by Ray Miller, "Comic Books: A Study In Reality?" by William Parente, "Comicdom's Cult of Collectors" which shows old picture of Denny O'Neil & Roy Thomas, cover CAPT. MARVEL JR. #84 and more.

#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Marvel, Article on THE GREAT RADIO HEROES, and more.

#57-72 pages-John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages-Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#70-100 pages-Sword&Sorcery cover by Bob Juanillo, Comic Collectors Comments by Howard Siegel, final three pages of Don Newton's "The Savage Earth", RBCC Information Center by Ray Miller, and more.

#78-124 pages-Two color cover by Robert Kline of aliens, "Eyeing the Egos" by Jan Strnad, still from SPY SMASHER serial, full page Flash Gordon drawing by Reed Crandall, article on MIAMICON, Catwoman drawing by Don Newton, Comic Collectors Comments by Howard Siegel, Information Center by Ray Miller, and more.

#90-140 pages-COLOR cover by Don Newton of man on giant bat, "The Williamson Collector", Captain America drawing, Comic Collectors Comments by Howard Siegel, "Pulps" on The Avenger, "Cliffhangers" on THE FIGHTING DEVIL DOGS, and more.

#93-108 pages-Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.

#94-100 pages-color cover of Warlock by Gil Kane, "Critique", "Pulps" on WEIRD TALES, Information Center by Ray Miller, "Premium Classics" by Rex Miller, Comic Collectors Comments, "Cliffhangers" on THE MYSTERIOUS DR. SATAN, "The Williamson Collector", Captain Marvel by Don Newton and more.

#95-124 pages-Don Newton cover of Zorro, "Critique", SF IN REVIEW, Information Center. Comic Collectors Comments, "The Williamson Collector", "Pulps" on WEIRD TALES (conclusion), "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE and more.

#96-112 pages-Barbarian cover by Bob Juanillo, Capt. Marvel & Superman by Jim Jones, "Critique", "Premium Classics", Comic Collectors Comments, "The Williamson Collector", "Pulps" on THE SHADOW, more.

#97-100 pages-Full color cover by Don Newton of Daredevil vs. the Claw, "Critique", "A Twist of the Dial", "Pulps" on THE SHADOW (Part two), Comic Collectors Comments, Information Center by Ray Miller, part two of Capt. Marvel index, "Capt. Marvel Shazams Again" by Jay Maeder, "The Williamson Collector", SF IN REVIEW, and more.

#99-112 pages-Full color cover by Don Newton of Spy Smasher, "Cliffhangers" on DICK TRACY, Batman by Bill Black, SF IN REVIEW, Comic Collectors Comments by Howard Siegel, one page of Cannon & Sally Forth by Wally Wood, centerspread drawing of Capt. Marvel vs. Spy Smasher, "Pulps" on THE SHADOW (conclusion), "A Twist of the Dial", "Critique", and more.

#100-140 pages-Full color cover by Don Newton of Superman, "Koenig on Star Trek" by Walter Koenig, "An Index to the SFCA" by Larry Bigman (19 pages, including six of the RBCC's all time best covers by Robert Kline, Richard Corben, John Fantucchio, Wally Wood, and John Adkins Richardson), Information Center by Ray Miller, centerspread by Robert Kline of King Kong, "Premium Classics", Comic Collectors Comments, "Critique", "The Williamson Collector", SF IN REVIEW and more.

#101-84 pages-Bill Black cover of Capt. Marvel, article on old radio, "Critique", Comic Collectors Comments, Barry Smith drawing, Bill Black centerspread of an EC scene, Information Center, "Blackhawk" index, Frankenstein drawing by Don Newton, SF IN REVIEW, "The Williamson Collector", and more.

#102-104 pages-Color cover by Robert Kline of Nightmare and Sleepy, "Wood's World", "Williamson Collector", "Commando Cody, Sky Marshal of the Universe", Comic Collectors Comments, "Pulps" on DOC SAVAGE, Hannes Bok Portfolio, Information Center and more.

#103-124 pages-Full color cover by Morris Scott Dollens of an interplanetary scene, "Wood's World", "Focus On the N.Y. Con", Films Fantastique on THE FORBIDDEN PLANET, "Critique", SF IN REVIEW, "Pulps" on G-8, "The Williamson Collector", A look at Houstoncon, Flash Gordon page by Williamson from ad, Comic Collectors Comments, Information Center and more.

#106-124 pages-Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel Jr. art

#107-100 pages-Color cover of Capt. Marvel, "Cliffhangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World" with part one of a Capt. Science reprint.

#108-96 pages-Full color cover photo from DAY THE EARTH STOOD STILL, "Films Fantastique" on THE DAY THE EARTH STOOD STILL, "Pulps" on Ray Bradbury (part 2), "Wood's World", First Information Center by Don Rosa, Robert E. Howard Index and more.

#109-104 pages-Conan scene by Mike Zeck is cover, "An Evening With Leonard Nimoy", "Nostalgia, What Is That?", Comic Collectors Comments, Information Center, indexes to AMAZING ADVENTURES, TALES TO ASTONISH, TALES OF SUSPENSE, and more.

#112-92 pages-Don Newton cover of Flash Gordon, "Films Fantastique" on 2001:A SPACE ODYSSEY, Houstoncon report, "The Williamson Collector", "Dell Comics Are Good Comics", Information Center by Don Rosa, index to second season of THE MAN FROM UNCLE, 1st season of THE OUTER LIMITS, THE CISCO KID movies, Showcase comics #1-50, "Critique" and more.

#113-88 pages-Cover by R.C. Harvey, "Adventures in Fandom", "The Williamson Collector", Information Center by Don Rosa, index on the third season of THE MAN FROM UNCLE, second season of THE OUTER LIMITS, titles of the SUPERMAN tv show episodes, Richard Corben index, Showcase comics #51-93 , Comic Collectors Comments, and more.

#114-80 pages-Cover by Berni Wrightson, Interviews with Carmine Infantino, Stan Lee and Roy Thomas, three page Namor strip by Mike Zeck, Ka-Zar and Conan illos by Mike Zeck, "The Williamson Collector", Information Center, indexes to tv's THE AVENGERS (1st season), THE MAN FROM UNCLE 4th season, the Atom comics, Dick Tracy four color index, Gyro, Daisy & Granma 4-colors, and more.

#115-84 pages-Front cover of Jason & Hydra by David L. Carson, back cover of "Night On Bald Mountain" demon by Steve Fabian, interviews with John Goldwater, Leonard Darvin & Dr. Fredric Wertham, Dell Comics are Good Comics, the first "EC Artist Collector", "Wood's World", "An MLJ Comic", Information Center by Don Rosa, tv's THE AVENGERS 2nd season, the entire SUPERMAN tv series, "Otto Binder As I Remember Him" by C.C. Beck, and more.

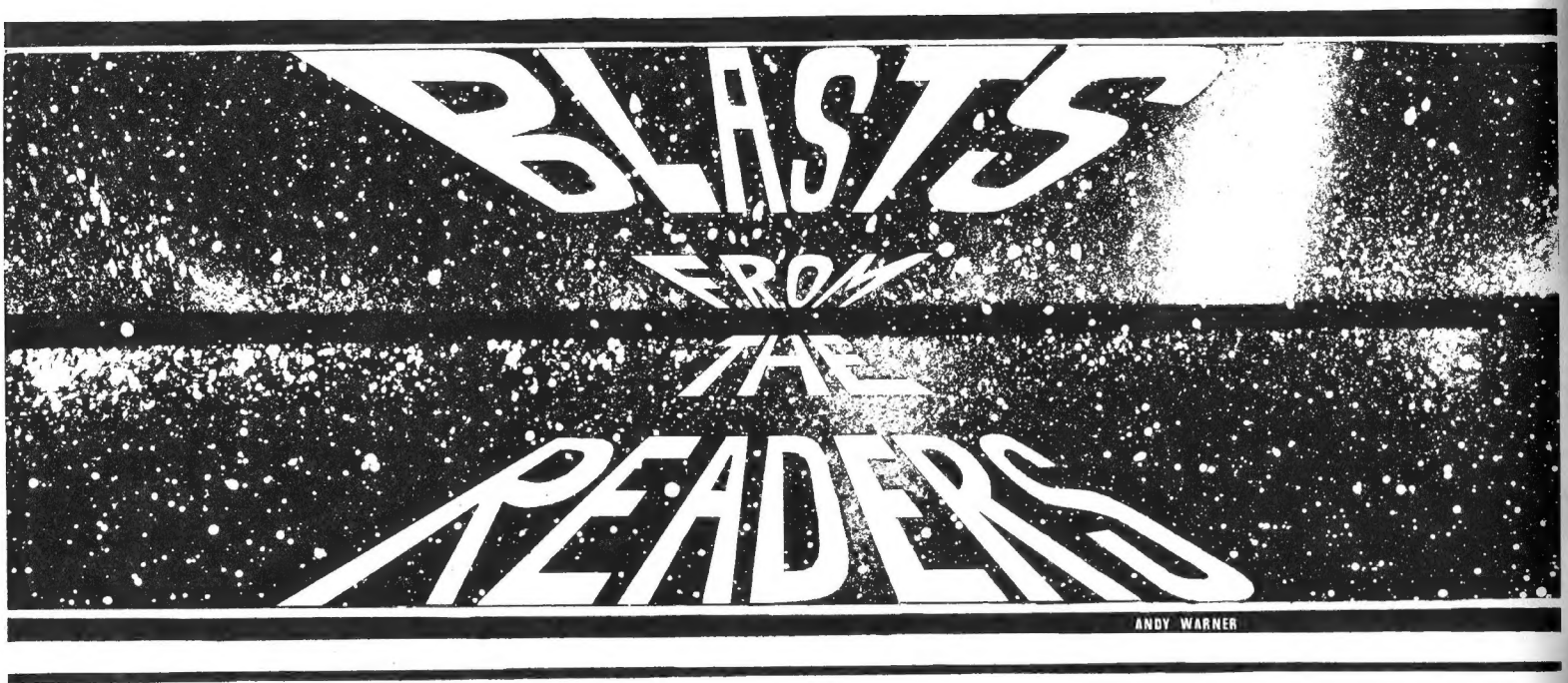
#116-80 pages-Front cover of The Spirit by Don Rosa and the back cover of the Spirit by Mike Zeck, "The End of An Era" by William Parente, "EC Artist Collector" "Cinematically Speaking" on the Star Trek animation models, Dell Comics are good Comics", Information Center by Don Rosa, tv's AVENGERS 3rd season, Barry Smith index, Capt. America comics #1-40, WILD WILD WEST 1st season, Sherlock Holmes sound films & more.

#117-84 pages-Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#118-84 pages-Star Trek front cover by Mike Mckenney, back cover by Steve Fabian, "The Cage/The Menagerie: A Comparison", "Where No Man Has Gone Before", "Star Trek: Beyond The Pilots", "An Evening With Gene Roddenberry", THE PERTWILLABY PAPERS part two, Dell Comics Are Good Comics, Information Center by Don Rosa, index to Star Trek's first season, WILD WILD WEST 3rd season, and more.

#119-84 pages- Front cover(Conan) and back cover (SF scene) both by Mike Zeck, long article on "SPACE: 1999" with many photos, article on Mike Zeck's coming pro work, article on Spirit TV movie, report on 1975 NY STAR TREK Con, PERTWILLABY PAPERS part 3, and regular features.

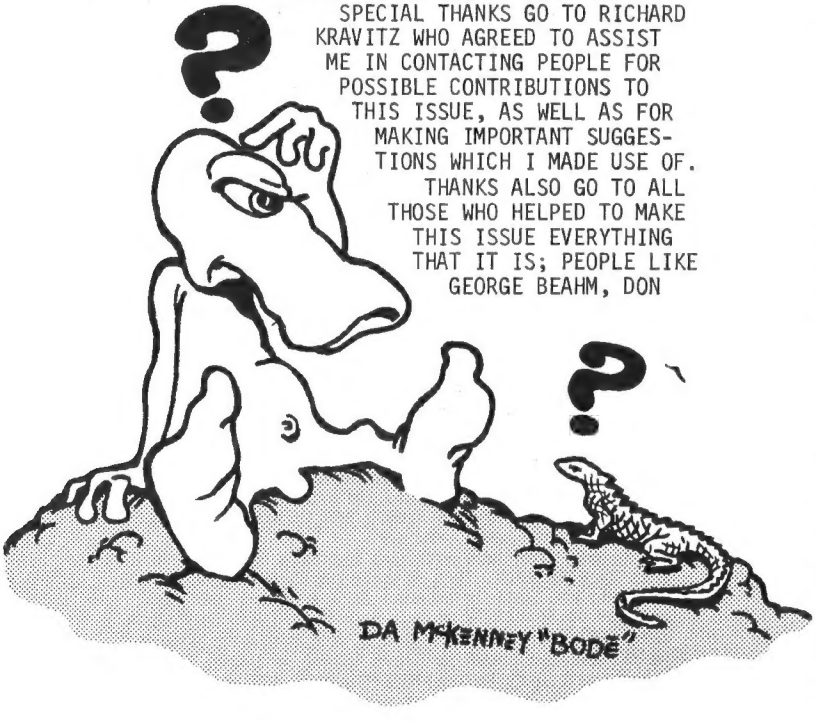
#120-88 pages-Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Revisited", "Pertwillaby Papers" conclusion, EC comics articles, etc.



EDITORIAL

VAUGHN BODE IS DEAD. WHEN RICHARD KRAVITZ CALLED ME UP AND TOLD ME I WAS STUNNED. HOW COULD ANYONE BE PREPARED FOR ANYTHING LIKE THAT? WHAT MADE IT WORSE WAS THAT RICHARD'S SOURCE HAD CONFIRMED THE STORY BY CALLING BERNI WRIGHTSON. IT WASN'T JUST A RUMOR. IT WAS FACT. IN THAT MOMENT OF PAIN WAS BORN THE IDEA FOR THIS VAUGHN BODE ISSUE OF THE RBCC. I POSTPONED EVERYTHING I HAD ALREADY IN THE WORKS FOR THIS ISSUE AND STARTED FROM SCRATCH TO DO A MEANINGFUL MEMORIAL ISSUE. THIS ISSUE IS NOT JUST DEVOTED TO BODE THE ARTIST BUT BODE THE HUMAN BEING AND DISCUSSES HIM ACCORDINGLY. THIS ISSUE IS FAR HEAVIER IN AN UNDERGROUND ORIENTATION THAN ANY RBCC HAS EVER BEEN IN THE PAST AND WILL EVER BE IN THE FUTURE. THERE IS NO UNDERGROUND ARTIST WHOSE WORK I ADMIRED OR VALUED AS HIGHLY AS THAT OF VAUGHN BODE, EXCEPT FOR RICHARD CORBEN. SO IF YOU'RE PUT OFF BY SOME OF THE MATERIAL THAT'S IN HERE, I'M SORRY, BUT THAT'S THE WAY IT IS. THE WORLD OF COMIC ART ISN'T ALL BLONDIE AND CAPTAIN AMERICA. SOME OF IT HAS A BIT MORE SIGNIFICANCE THAN THAT.

SPECIAL THANKS GO TO RICHARD KRAVITZ WHO AGREED TO ASSIST ME IN CONTACTING PEOPLE FOR POSSIBLE CONTRIBUTIONS TO THIS ISSUE, AS WELL AS FOR MAKING IMPORTANT SUGGESTIONS WHICH I MADE USE OF. THANKS ALSO GO TO ALL THOSE WHO HELPED TO MAKE THIS ISSUE EVERYTHING THAT IT IS; PEOPLE LIKE GEORGE BEAHM, DON ROSA, MIKE McKENNEY, BOB SUSOR, BRUCE PATTERSON, TIM MARION AND MANY OTHERS, BUT MOST ESPECIALLY THANKS GO TO VINCENT BODE FOR GRACIOUSLY ALLOWING US TO REPRINT VAUGHN BODE ART, THUS ALLOWING YOU TO SEE WORK BY HIM WHICH IS NOT JUST RARE AND OBSCURE BUT VERY FINE AS WELL.



GEORGE BEAHM DESERVES A VOTE OF THANKS FOR VOLUNTEERING TO REVISE HIS ARTICLE WHEN I CONTACTED HIM ABOUT REPRINTING IT. GEORGE'S LONG AWAITED VAUGHN BODE ART BIBLIOGRAPHY (WHICH HAS LITERALLY BEEN YEARS IN THE COMPILING) WILL BE OUT IN A COUPLE MONTHS. WATCH FOR THE AD IN THE RBCC VERY SOON. GEORGE ALSO HAS A PREVIOUSLY UNPUBLISHED INTERVIEW HE DID WITH VAUGHN WHICH WILL APPEAR EXCLUSIVELY IN THE RBCC AS SOON AS ITS PUBLICATION IS CLEARED WITH VINCENT BODE.

"RAGNAROK" AND MARK COLLINS, WHO ALLOWED US TO REPRINT THE INTERVIEW IN THIS ISSUE WHICH THEY HAD DONE, WILL ALSO BE HAVING BODE MATERIAL IN FUTURE ISSUES OF THAT FANZINE.

THE UNPUBLISHED BODE ART WHICH APPEARS IN THIS ISSUE (AND THAT INCLUDES THE INSIDE FRONT COVER, THE CHEECH DRAWING ON PAGE 8 AS WELL AS OTHER ILLUSTRATIONS, A HALF DOZEN IN ALL) ARE COURTESY THE COLLECTIONS OF JOHN ELLIS, MIKE McKENNEY, RICHARD KRAVITZ AND MYSELF. JUST ANOTHER INDICATION OF THE LARGE NUMBER OF PEOPLE WHO ALL HELPED TO MAKE THIS ISSUE AS SPECIAL AS IT IS, THE FITTING TRIBUTE TO A MAN WHOSE WORK THEY GREATLY ADMIRE.

BOB SUSOR, WHO WENT OUT OF HIS WAY TO DO THE SPECIAL FEATURES PAGE FOR THIS ISSUE, ALL DID THE NEW LOGO ON THE "DELL COMICS ARE GOOD COMICS" COLUMN SEEN LAST ISSUE.

DUE TO HIS MOVING TO ANOTHER STATE, JEFF GORRELL WASN'T ABLE TO GET A COLUMN TOGETHER FOR THIS ISSUE, BUT HE'LL BE BACK NEXT ISSUE AND IN CONJUNCTION WITH THAT WILL BE A REPRINT OF THE FIRST "POGO" STRIP FROM THE VERY RARE ANIMAL #1.

THE SUPERMAN ARTICLE SLATED FOR THIS ISSUE WILL BE POSTPONED A COUPLE MONTHS DUE TO SOMETHING RATHER EXPENSIVE I HAVE PLANNED FOR THE ISSUE IT WILL APPEAR IN, SOMETHING INVOLVING COLOR BUT IN A WAY YOU CAN'T GUESS.

THE MIKE PLOOG DRAWINGS OF THE MAN-THING WHICH I'VE HAD READY FOR AWHILE WILL FINALLY BE ON THE COVERS NEXT ISSUE. THEY WOULD HAVE BEEN ON THIS ISSUE BUT THE FATES ARE NOT KIND.

ON THE SUBJECT OF "SUBJECTIVITY" (REMEMBER THAT?) IT WILL BE AWHILE BEFORE THE REST OF IT FINALLY APPEARS. THE STRIP TURNED OUT TO BE A BIT MORE THAN DAVE CARSON COULD EASILY HANDLE AND AFTER PUTTING A TREMENDOUS AMOUNT OF TIME INTO IT ALL HE'S COMPLETED ARE THE PENCILS ON FOUR PAGES. I HAVE A COUPLE OTHER ARTISTS I'LL BE CONTACTING WHO I FEEL CAN DO A GOOD JOB, SO WE'LL BOTH SEE HOW SOON PART TWO APPEARS.

NEXT ISSUE WILL HAVE AN ARTICLE ON THE "JAWSMANIA" WHICH HAS BEEN SWEEPING THE MEDIA SO THAT THEY NOW REPORT SHARK ATTACKS WHICH BEFORE NEVER WOULD HAVE SEEN PRINT DUE TO LACK OF INTEREST. THERE'LL ALSO BE SOME REPORTS ON REPERCUSSIONS THE FILM "JAWS" HAS HAD.

The "Maxor of Cirod" strip which was to begin in this issue will begin instead next issue.

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BODE MINI-ART AUCTION

The piece for bid is the drawing of the lizard on page 27. There is no minimum bid. This is same size as printed size. Send S.A.S.E. with your bid. Bids close October 15, 1975. Do not send money with your bids. I decided to auction this piece off rather than just sticking a price on it so that all of the readers would have a chance, and not just someone with an air mail or first class sub. Send bids to: James Van Hise, 1014 Salzedo #2, Coral Gables, Florida 33134

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Dear Jim,

It was hard to believe that what I read about William Friedkin returning to T.V. to direct "The Spirit" as reported in RBCC #119 was true.

But Friedkin was a guest in my class at the New School for Social Research here in New York, and I asked him about it and it's true. All he knows about it so far is that Jules Feiffer is writing the script, Paul McCartney is writing a theme song and doing the music and it will be shot utilizing the "Magicam" process, which was used for the "Invisible Man" pilot.

Friedkin is a fantastic speaker and is really into science fiction, but, he says, would not do an SF film "unless it could be better than 2001".

Remember the rumors about a different ending that Friedkin was going to shoot for "The Exorcist" after it was released? He said that he was going to do it but when the rumors spread, he abandoned the idea. He wanted it to be a surprise.

His new ending would only have been one shot tagged on after the last scene. After Regan and her mother drove away, Father Dyer would look down the steps, where the night before Father Karras fell to his death. Walking up the steps would be Jason Miller, in heavy makeup, looking like Father Karras, smiling, and Father Dyer smiling back. He thought it would make the audience wonder more about what really happened.

I thought you might be interested in these statements. Keep up the great work with R.B.C.C.

Jerry Beck
69-14 136 Street
Flushing, N.Y. 11367

Dear Jim,

I wanted to tell you how much I enjoy reading the RBCC. The variety I find in the articles is stimulating and has expanded my interests in several directions, and I find the calibre of the writing surprisingly high. Most fanzines I have received from various sources have been heavily into head-trips; I find these rarely if ever in the Rocket's Blast Comicollector.

One suggestion I would like to offer--In the "Critique", although a scale of 1-10 is listed, I don't believe I have ever seen a fanzine receive a rating of less than 5 or 6. I wonder if you ever review the worst fanzines, or if you simply leave them out of your review column, or if in fact you never see a fanzine that you consider poor. In the column in #119, there is one rating of 10, five 9's, four 8's, two 7's, and a 6. That gives an average of 8.2, or between very good and excellent, as an average. As I mentioned above, I have seen things that I would consider poor. Don't you ever? [EDITOR'S NOTE: OF COURSE I DO, BUT EITHER IT'S ONE THAT I SEE SOMEBODY ELSE SELLING AND I DON'T FEEL LIKE PAYING MONEY TO REVIEW CRUD, OR ELSE I'M JUST NOT SENT THE CRUD ZINES TO REVIEW. BAXTER CLIFFORD ASSURES ME THOUGH THAT NEXT ISSUE WILL HAVE A COUPLE GOODIES AMONG HIS REVIEWS.]

What I believe to be more likely is that the reviews are too kind. For example, in the review of Weird Science #12 (reprint), the reviewer says of the printing, "Much definition is lost, and even colors seem bland. Apparently a new printer is on the job; let's hope that he improves with the next issue." After these comments, the reviewer says, "Although the printing can only rate a "6"..." Now, I do not see how printing which lost "much definition" can be called "Fairly Good". I would call that "Tolerable", at best. I don't mean to jump on somebody for a minor point, but I think that such misplaced kindness is altogether too prevalent in fan publications...Think about it. [EDITOR'S NOTE: THE REFERENCES TO REPRODUCTION IN THE WEIRD SCIENCE REPRINT WERE MADE IN COMPARING IT TO THE ORIGINAL COMIC. THE REPRINT BY ITSELF LOOKS FINE UNLESS YOU COMPARE IT SIDE BY SIDE WITH THE ORIGINAL ISSUE AND SEE THE DIFFERENCES. IF THE REPRO WERE REALLY BAD I WOULDN'T HAVE CARRIED IT IN THE FANZINE SHOP.]

Another thing I would like to bring up is the frequent mention by various parties of how comic prices are skyrocketing, and how the hobby is not what it used to be. While it is true that a relatively short time ago prices were considerably less than a quarter of what they are now, I would also like to bring up the point that a relatively short time ago, many comics were simply unobtainable. Although I do not encourage profiteers, it is a fact that profiteers motivated by greed have dug up and saved from destruction or damage many copies of rare comics that would have simply been disposed of five or ten years ago...The damage is the main thing that has been eliminated. Although I do not like spending large amounts of money on comics to fill in my collection, I do appreciate that I can fill in my collection largely because high prices caused publicity (newspaper articles, etc) that brought many old comics out of attics, etc. Ad-watchers will admit that, for example, the ease of obtaining early Superman comics has certainly increased...Another thing that should be mentioned is that prices on less-than-fine condition comics are generally lower than the Overstreet guide price...I have been purchasing these, because of my limited budget.

Finally, though, I truly believe that prices will drop in a few years...The expansion of fandom cannot continue at its present rate, and I think that many dealers will begin finding themselves with an inventory that is quite valuable on paper, but with a sales volume too low to sustain them. Prices are so high now, I believe, because so many of us who grew up in a period when speculative laying in of new issues was not a common practice, are now working and have the money to fill in collections...when that is done, the market will begin to change. At any rate--market prices are high because people like me want the comics badly enough to pay high prices. Without such a market, profiteering would not exist.

Well, that's about it. Thanks a lot.

Bill Turner
129 College Avenue
Ithaca, New York 14850

Dear Sir,

Issue #118 was just fantastic. Each issue gets better than the one before. Your Star Trek feature was out of this world.

Michael R. Kohlrush
1398 Fireside Drive
Fridley, Minn. 55432

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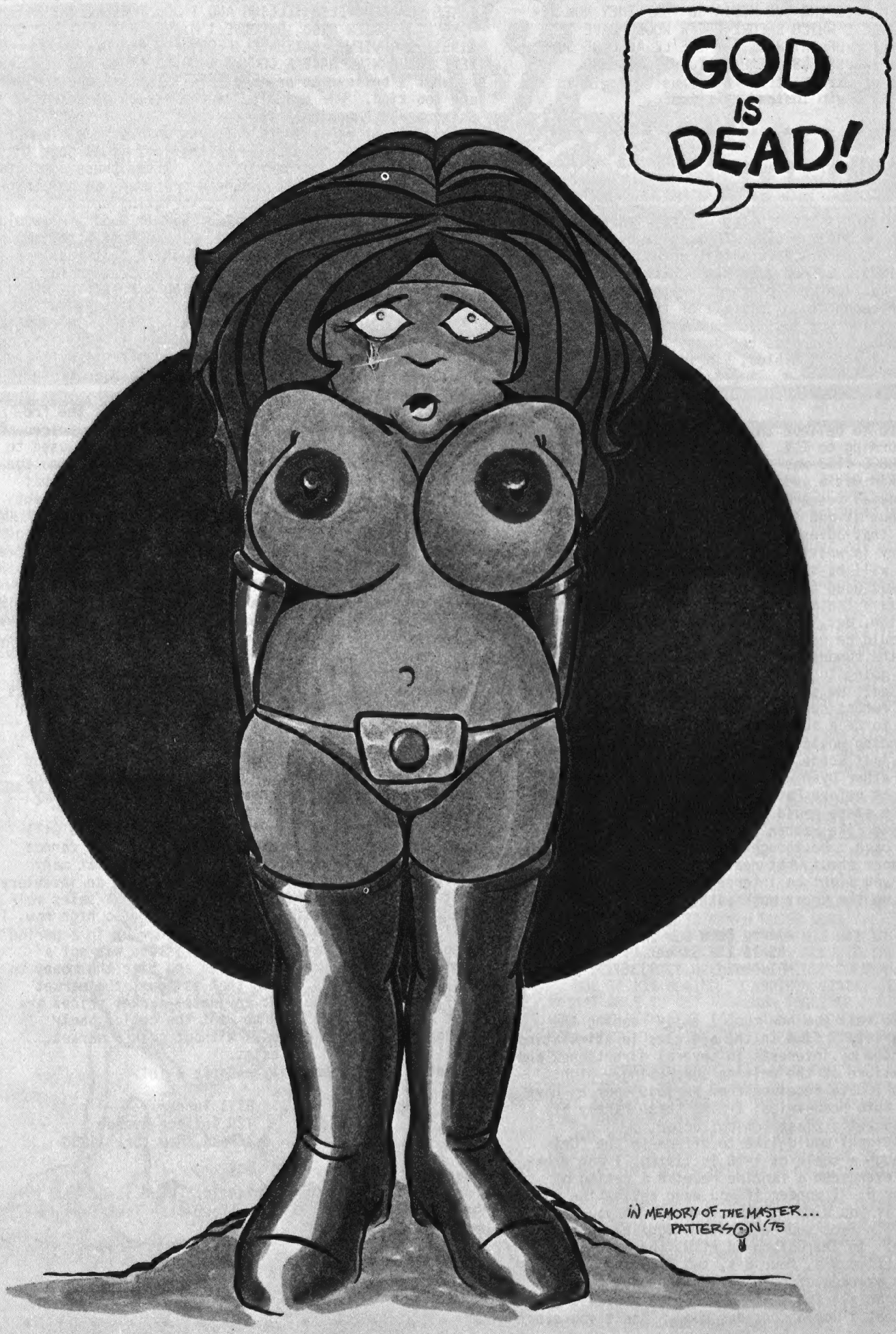
GOD IS DEAD!
IN MEMORY OF THE MASTER...
PATTERSON! '75

THE KEYHOLE

by **Gary Brown**

"I mean, when I write something for your consumption, you can rely on its serious origins."

--Vaughn Bode'
from Junkwaffel #3

The letter from one of my regular correspondents had an obviously quickly scribbled note on the bottom. "P.S. Just heard an unconfirmed report that Vaughn Bode is dead. Don't know any details." And it remained that way right up to this writing. Dozens of stories have trickled in about the passing of one of this country's fine young cartoonists. All of them different. All of them painfully similar.

While researching various sources in order to write some kind of biography of Bode, it became strange to find that the printed material about Vaughn Bode was very much like the note my friend had written. "Unconfirmed and few details." It was as though Bode himself was existing under a big hat, similar to his Cheech Wizard.

Bode was evasive, elusive, vague and often too symbolic. He was also talented. Very talented. Almost as though he maintained one step ahead of the rest of us.

Born on July 22, 1941, Bode attended Syracuse University to study art. His illustrating career touched all bases. Commercial art. Comic strips. Underground comix. T-shirts. Posters. Science Fiction. Fanzines. Animation. Married in 1961, he fathered one son, Mark. He and his wife, Barbara, were divorced several years ago, but Bode maintained a close and meaningful relationship with his wife and son.

Bode won the Hugo Award for best fan artist at the 1969 World Con in St. Louis, Missouri. He went on to do covers and inside illustrations for a number of science fiction magazines. Several of his cover paintings were done in collaboration with artist friend Jeff Jones. These also appeared on the Warren horror magazines Creepy and Eerie.

He created "Deadbone" for Cavalier Magazine and the strip ran from 1969 until his death. The strip was hailed by fans and critics and was popular enough to be reprinted in April of 1971 by Bantam Books as the paperback, Deadbone Erotica. Cavalier had already begun reprints due to Vaughn missing deadlines and will continue reprints for six months as they have no new material by him.

Vaughn did cartoons and illustrations for The East Village Other, which led to his helping to co-found the Gothic Blimp Works, a tabloid underground newspaper that ran strips from all of the name cartoonists.

In 1972 he created Bode's Cartoon Concert, a marvelous combination of his colorful art and tuneful comments. Audiences were delighted with both Bode the artist and Bode the entertainer.

Vaughn Bode once said, "The places I invent are all part of my personal landscape." His 'personal landscape' was a strange combination of color, impish characters, slang language and rechanneled fantasy.

His work walked that thin line between commercially accepted art and the daringly different. It mixed the strange with the normal.

It might be said that Vaughn Bode was not fully understood as an artist or a person. Since I only had the pleasure of meeting him briefly once, and did not know him personally, I can't speak for his personal life. I'll allow his family or close friends to do that. But clearly his work as an artist, as a cartoonist, was never fully understood, nor accepted by the public.

Bode was probably the first successful underground cartoonist. Although he did not really get into the underground comix movement until late (and then with basically reprinted material from his earlier efforts), he carried the torch for the movement in other fields.

Before anyone even thought of the National Lampoon or Comix Book, Bode was turning out his cartoons for school magazines and other commercial, newsstand publications. He managed to transfer his thought and character to more projects than any other cartoonist of his era, possibly with the exception of Robert Crumb. Yet, despite his success and popularity with the public, Bode seems to have been shunned by critics and, in some cases, his fellow cartoonists.

In the long chapter on underground comix in the Les Daniels book, Comix, Bode's mention is regulated to a half-sentence reference to Gothic Blimp Works, with, "...Vaughn Bode, a cartoonist with fondness for drawing reptiles." While the quick brush-off by Daniels is unclear as to whether the author is unaware or unimpressed with Bode's work, the fact remains that in mere quantity and quality, Bode deserves more than a back-handed mention in any comix history.

Mark James Estren's A History of Underground Comics carries the snub a bit further by giving more space to a satire of Bode's work than the original. Mention of Bode in the book is limited to a long paragraph which reads more negative than anything. It quotes Harvey Kurtzman as saying Bode "isn't with it anymore," but was formerly one of the best underground cartoonists. It seems strange that if Bode was once one of the best of the underground cartoonists--and this is a history--why his credits are reduced to a mere paragraph. Perhaps it was because Bode was not fully in the circle of the "underground elite."

Estren goes on to mention that some cartoonists "really get livid" at the mention of Bode's name. Bill Griffith is quoted as saying, "I bristle at the mention of the terrible Vaughn Bode. I hate 'im! It's not merely his dialogue, or lack of it, that ruins him, it's his humorlessness and the abscense of 'human qualities." It brings to mind the age old question of how you deal with something you don't fully understand. Do you condemn it or declare it as genius? Certainly any like or dislike of Vaughn Bode's material and his approach to the comic strip art form, must be maintained on an individual level. We have to avoid placing Bode on a pedestal because his work "seems" to possess a cosmic awareness, yet at the same time we can't ignore it because it is different from the mainstream. Commercial mainstream. Underground mainstream.

Bode's fan career gained him a legion of fans. He did much work in science fiction fandom (and prodom). His works were first featured in Robert Schoenfeld's Gosh Wow fanzine (issue #2) and he did various covers and illustrations for fan projects such as CAPA-alpha and the Bode Archives. What seems to be his final work appeared in Jim Steranko's fine Mediascene -- an autobiographical look at the insides and outsides of Vaughn Bode. Written in the typical Bode fashion--abbreviated words and short choppy sentences. On the surface it is rather bland and uninformative, but a closer reading will find that Bode's autobiographical piece is both rich in symbolism and self-awareness.

The fact remains however that Vaughn Bode managed to reach into many areas that underground and overground cartoonists would like to, but have failed to do so. Bode drew and printed his own posters, in addition to doing similar work for other firms. He worked at Douglas Records doing artwork. He's appeared in the National Lampoon as a regular contributor. He has seven underground comix to his credit. Three paperback books. One recently published hardback book. His art has appeared professionally and fannishly. He's made it to the outright commercial arena as well as the loosely defined underground press. He's painted. He's written.

...And sadly he's gone.

The many characters and worlds of Vaughn Bode have come to a sudden halt. Too early perhaps. His works are still here for evaluation...but without a doubt Bode would probably take the attitude of Cheech Wizard. In one story the Wiz' took off his fabled sloppy hat to the shock of those present. After putting his hat back on, Cheech Wizard walked away saying, "Their primitive minds couldn't accept the TRUTH..."

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©1969 BY DOUGLAS ANDRE

MOMMY TOAD TELLED ME NEVER EVER TO TALK TO STRANGE LIZARDS..
LET'S NOT BRING MY PERVERSIONS INTO DIS, OKAY PAL?.. NOW LISTEN TINY TADPOLE, THESE FOUR DOUGLAS RELEASES IS SO NEW THEY WON'T EVEN BE IN THA' MUSIC STORES FOR ANOTHER WHOLE WEEK!!

I MEAN, DIS IS DA CHANCE OF A LIFETIME FOR YOU, LITTLE HAPPY POND DWELLER.... FOR A PITTANCE I'LL SELL YOU: "GINSBERG'S THING", MALCOLM X'S "HIS WIT AN WISDOM", (VERY FUNNY IF YOU A SPADE.), AN LUTHER JOHNSON WITH MUDDY WATERS BLUES BAND "COME ON HOME", AN LAST (AN LEAST); DAVE BURRELL'S FIRST DISK "HIGH"!..

An Interview With—————————

VAUGHN BODĒ

INTERVIEWED BY MARK & STEVE COLLINS AND DAVE SIMONS. EDITED AND TRANSCRIBED BY ELI FRIEDMAN.

THIS INTERVIEW WAS DONE IN 1973 AND ORIGINALLY APPEARED IN RAGNAROK #3 AND IS REPRINTED HERE BY PERMISSION.

* * * * * * * * * * * * *

LET'S START OFF WITH SOME BACKGROUND. WHEN AND WHERE WERE YOU BORN AND WHAT SORT OF ART TRAINING DID YOU HAVE?

I was born in 1941 in Syracuse, New York. That makes me 33 years old. The art training that I got, was really, I taught myself how to draw. I went into college only after a long, long time. I had already been in commercial art. I, like really got involved in. But, I was involved in my artwork sort of as a tool to get inside my fantasies. Art was like a really fantastic trip to me, because I lived in my fantasies. I had the ability to imagine things in full color, three dimensions, sound and feelings. So, I got into this real trip. I was into my little planets and stuff. Traveling around and everything.

YOU SAID THAT YOU DID COMMERCIAL ART?

Yeah. I was an art Director.

HOW DID YOU FEEL ABOUT IT?

It sucked.

YOU DIDN'T ENJOY DOING IT?

No, I didn't. It was a big drag. It was really no good at all. The artist doesn't do anything at all, and then they don't do it very well. So, I'm not interested. I really dislike commercial art. I was into it too long.

DO YOU COLLECT ANY COMICS? NEWSSTAND COMICS, ASIDE FROM UNDERGROUND STUFF?

No.

HOW DID YOU GET THE INSPIRATION FOR THE LIZARDS?

That started back in ninth grade, when I first started drawing lizards and getting into that whole trip. Some friends of mine, as a matter of fact one of the friends who came all the way down from Syracuse with a couple of other teachers just to see the show. [EDITOR'S NOTE: HE'S REFERING TO HIS CARTOON CONCERT] He's one of the people who started me off on drawing lizards. We just got laughing one day in school, and I always sort of liked frogs, and they became lizards.

WHEN YOU DRAW WHAT SORT OF TOOLS DO YOU USE? WHEN YOU INK, COLOR?

Well, I use felt markers. I draw with a flair pen, and then I use regular felt markers for everything else, for color.

MOST OF THE COLOR IS PHOTOGRAPHIC?

My stuff is all photographic seperation. They're doing it with all of them now. I sort of forced them to do that. I like the way my color comes out, and I don't like color hand seperation. I did a lot of that.

WHEN DID YOU FIRST SET YOURSELF UP AROUND NEW YORK?

Well, I tried to sell my work in 1960, way back then. And nobody was interested in anyone who does things like "The Man" and lizards and things.

"THE MAN" IS COMPLETELY DIFFERENT FROM YOUR JUNKWAFFEL STYLE.

It's a very early version of my work. And I was trying something out, a very heavy thing.

DO YOU HAVE ANY HOBBIES OUTSIDE OF DRAWING?

As a matter of fact I spend most of my time getting things together like this show, [BODE'S CARTOON CONCERT SHOW, FOR THOSE WHO HAVEN'T SEEN IT, IS A SLIDE SHOW OF VAUGHN'S WORK, WITH VOICES READ ALOUD BY VAUGHN. DELL BOOKS HAS RELEASED A PAPERBACK OF IT CALLED "CARTOON CONCERT", AND NEW YORK DEALER EMANUEL MARIS SELLS TAPES OF THE LIVE VOICE TRACK.) and working and studying things like mind control, and studying alpha feedback and high conscious education, high conscious training.

YOU MEAN WITH A HEADSET YOU ATTACH TO THE EARLOBES?

I've got an alpha feedback pacer.

DOES IT WORK WELL?

Yeah. Well, it's good training device for meditation. But I got that to do, and the show to put together. And it's really like I'm starting a new career. It's like I'm giving up the first phase of my work, which is cartooning. And soon I won't be cartooning very much at all. Except for doing new shows, I'll be doing all my work for shows.

THEN WHAT WILL YOU DO?

Well, I'll give shows!

ARE YOU GETTING INTO DOING MOVIES?

Yeah, I hope that I'll be doing movies, but I'm not particularly interested in myself working on them. I'll storyboard them, and I'll sell them, and I'd like to see them done. See, originally Ralph Bakshi, who did Fritz

the Cat and Heavy Traffic, was also interested in doing "Deadbone." And he had the movies slated as "Fritz the Cat" first and "Deadbone" second.

DID THAT FALL THROUGH OR WHAT?

Oh, I think that fell through, but I've got it with an agent anyway. [EDITOR'S NOTE: ONLY A WEEK OR SO BEFORE HIS DEATH, VAUGHN BODE' SIGNED A CONTRACT WITH RALPH BAKSHI TO ALLOW HIM TO DO A "CHEECH WIZARD" MOVIE. THIS APPARENTLY HAD BEEN IN NEGOTIATION FOR SOME TIME AS VAUGHN HAD DONE NUMEROUS STORYBOARDS FOR IT.]

IF SOMEONE WERE TO DO THE FILM WOULD YOU LIKE TO SEE BAKSHI DO IT, OR IS THERE SOMEONE ELSE YOU WOULD LIKE TO SEE DO IT?

Well as long as I felt I was protected in a contract for style and content and everything, Ralph Bakshi would certainly be able to do it, if I had a certain amount of creative control, he's really excellent.

DO YOU HAVE TO GET INTO A CERTAIN FRAME OF MIND TO DO YOUR STORIES?

Yeah, I go through a real trauma to get into my work each month. I mean, it's really, really heavy. It's hard. It's exhausting. That's why I don't work that much. I only work a week out of every month. On the actual artwork, I never go into a studio. That's why when people ask me to do sketches that's a little freaky for me. I never sketch. I don't sit around. Like today, probably because I'm speeding a little from everything that's happening here, I'm doodling.

WHEN DID YOU MEET JEFF JONES?

A number of years ago, at a convention. I always liked his work. So we've become best friends since then. Even having our studio together. Which is really something, because I always used to go, "Wow, Jeff Jones!" Now we're into this, like he's painting away and having all his problems, and I'm drawing away and having all my problems, and we're into this together. And I see him creating all this fantastic stuff. He helped me tremendously on this show. He really worked hard to help get it together. And it works out real good.

HOW DID YOU FIRST GET INVOLVED WITH "NATIONAL LAMPOON"?

I approached the "National Lampoon" when it started, and I knew some of the people there, so then finally Mike Gross openned up the Sunday Funnies, the Funny Pages...

DID YOU HAVE ANY TROUBLE COMBINING YOUR STYLE WITH BERNI WRIGHTSON WHEN YOU TWO DID "PURPLE PICTOGRAPHY"?

Not at all. Because I didn't do any of the drawing on it at all. All I did was write it. I wrote it, or I suggested a few changes, or a few things like layout, design.

THE COLOR WAS VERY DIFFERENT FROM WHAT BERNI USUALLY LIKES TO WORK IN, VERY MUTED SHADES AND DARK COLORS.

Yeah, well he was working towards what we had discussed as what they wanted. He was trying to please the people, you understand.

YOU SAID THAT YOU WORK ONE WEEK OUT OF EVERY MONTH. WHAT'S YOUR WORK SPEED?

Very fast. I really am very fast, about the fastest I've ever known of any artist that I've met. I mean others can work and turn out a great deal of pages, but to actually do your own writing and your own design and your layout and everything else...I taught myself to be fast, that's why I use the markers, but still it's a lot of work. The three color pages a month. Plus I keep a journal and have since 1960, which takes up time to write in that. And all my other projects.

FO' A HAT I IS PARTICULARLY FAIR MINDED.... LIKE, I BELIVES; ALL HATS, NO MATTER WHAT SIZE, SHAPE OR COLOR, IS REAL EQUAL
..EXCEPT ME, OF COURSE... I IS KINDA' SPECIAL...
VAUGHN BODE'

··CHEECH··

HOW DID YOU GET THE IDEA FOR CHEECH WIZARD?

From a chee-chee nut, which is an Italian thing. Everybody thought that I did it because of Harlan Ellison, because Harlan used to be called Cheech. And that's not so, because I invented Cheech Wizard way back in 1957 or 1955 or so. He's one of my oldest characters, and the land of Chesslania.

WHEN YOU DO THE VOICE FOR CHEECH IN YOUR SHOW IT SOUNDS LIKE W.C. FIELDS. WHY IS THAT?

Well, I can't think of what else would go along with

it, 'cause I wanted to separate him. It's just an all-knowing personality. I always try to show bulges in his stupid-ass hat to show he has hands. My favorite Cheech Wizard strip is the bust one, the one where he's getting busted.

DID YOU EVER DO ANIMATION?

Well, I know about animation because a long time ago that's what I was interested in doing. Animating. I wanted to be a Disney animator, except that they don't do tits, at least not yet.

EXCEPT IN "FANTASIA"!

Yeah. About Cheech, 'cause I've been familiar with him for years and years, I have some unpublished Cheech Wizard, quite weird unpublished things that I've done. Like I invented 1,500 cartoon characters, and most of them are not known. I've got a filing cabinet full of packages of characters.

DO YOU HAVE ANY PLANS FOR THEM?

Yes, I do. There are so many nice ones that I've got.

WHEN DID YOU DECIDE TO BE AN ARTIST?

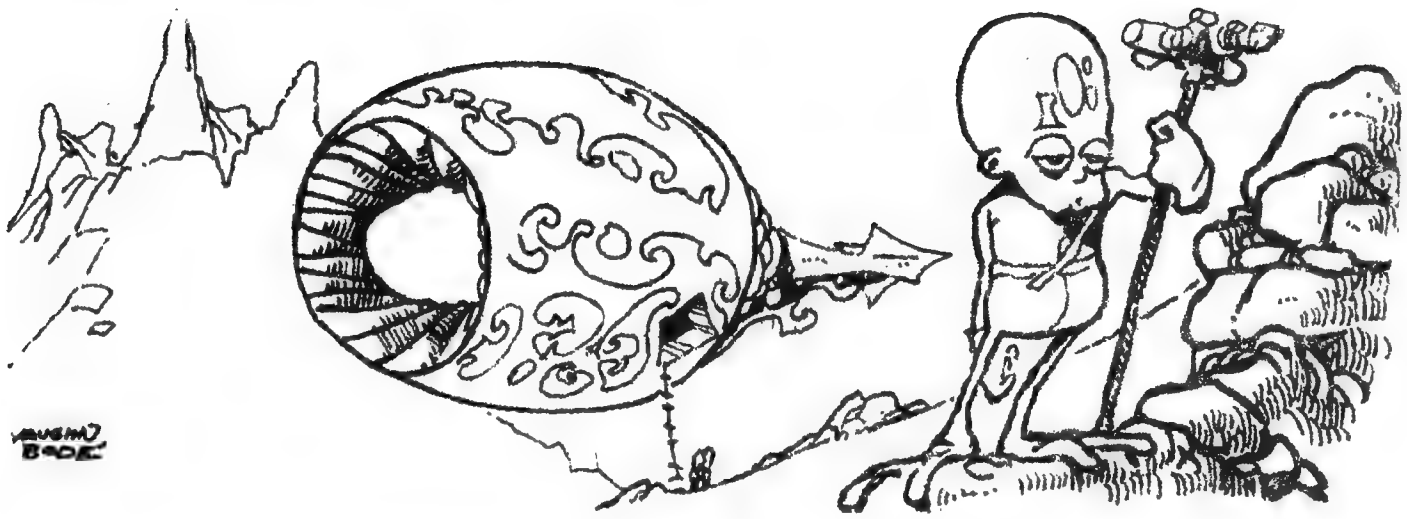
I sort of got decided. It wasn't anything that I tried. I wanted to be a pilot, I wanted to be a helicopter pilot. I learned to fly, and I did parachute jumps for a while, free fall and sky-diving.

WITH YOUR MACHINE CHARACTERS, DO YOU HAVE A FILE OF THOSE?

I have a file of those and the whole series was originally called "The Robotics." And there are about sixty machines, there are quite a number of them.

IS CHEECH WIZARD YOUR FAVORITE CHARACTER?

Yes. Well, my lizards are my favorite characters. And the Broads. Cheech Wizard isn't a lizard. He commands the lizards. He's a people. A stunted pervert. A deviant.



ARE YOU GOING TO BE USING 5 PLY ANYMORE?

I'd sure like to use him because he's one of the best characters I've ever invented. But I've got so many of them, man. I've got something called Moon Woods that nobody's ever seen. I've got Iron Gas, and J.W.A.S. and...like these are all different series, sets that I've done. Celtsia, Pan Well, let's see what else. Klugerputch which is like a 200 page book that's all done, except it won't be like a comic book, it's all notes, on the equipment and the characters.

DO YOU THINK YOUR STUFF IN CAVALIER WILL EVER BE IN A BOOK, LIKE ANNIE FANNIE?

Yeah, it is. It's called "Bode's Cartoon Concert". A b&w paperback. I had the chance to do a national daily strip. To do it will Hall Syndicate for a real nice contract. But I turned it down.

THAT'S WHAT THE JUNKWAFFEL POSTERS WERE. THEY LOOK LIKE SUNDAY PAGES.

Right, I did that for Hall-Syndicate, and it freaked them out. They thought it was too underground, and I thought it was the most mellow stuff I ever did. I have a Cheech Wizard out, and it's really naive compared to what Cheech really is. But I thought maybe I'd just do it that way, because it's kind of funny, it's kind of cute. Like a "B.C." Cheech Wizard. I did that, and they wanted me to sign a contract not on that but on related material, but I decided at the time that I didn't want to. I didn't want to stick myself with a long term contract and be forced to do what I consider junk. And if you can't do tits, what's the fun?

IS THERE ANYTHING SPECIAL THAT YOU'RE TRYING TO ACCOMPLISH WITH YOUR ARTWORK, OR IS IT JUST A VISUALIZATION OF YOUR FANTASIES?

Well, I'm trying to evolve my art to the highest possible plane that I can. I may eventually wind up not doing cartoons any more; after a number of years. It seems likely that I'm going in that direction. Where as I'm evolving right or wrong now, I'll be less into cartoons and more and more into the slide performances, and from there to more special projects, and specialized art forms. Eventually like I'll want to do paintings, murals and giant sculptures. Like sculptures of giant lizards. You know the G.I. Joe, same kind of set up, so that you can move them all around. Like a eight foot tall lizard.

HAVE YOU DONE ANY SMALL SCULPTURES?

Yeah, I've got about thirty of them. Of all my major characters.

JEFF JONES MADE A LOT OF MONEY WITH HIS SCULPTURES.

Well, Larry Todd and I made these. They're collaborations that nobody's ever seen. Like all the characters of Sunpot are done in full color sculptures.

DID THEY TURN OUT THE WAY YOU WANTED THEM TO?

Yeah, pretty much. We worked on it for a long time.

HOW DID YOU GO ABOUT DOING IT?

I just sculpted it out of sculpting material, or he did. And then when we cured it, he or I painted it. We worked together for a long time.

THAT WOULD MAKE A GREAT ART DISPLAY.

Yeah, it would. It would really freak a lot of people out. I'm gonna do that, I'm gonna put them up, because they're that well done. Some are. But they're breaking up now. They're falling apart. I've got a box of broken ones.

DOES ALL THE ACTION OF YOUR CHARACTERS TAKE PLACE ON THE SAME PLANET, DIFFERENT PLANETS, OR WHAT?

I've got hundreds of planets. I've got lots of planets, boy. Like Klugerputch is like this big planet series, right. And the model sheets and things like that that I've got on it, Klugerputch has 125 moons. And I've got them all listed, and I've got them all drawn and information about all of them. That's one of the projects that the TK II company is going to do, that's my company in Boston. Me and Bob Weiner. The first project that we're doing is a portfolio of pencilled illustrations. The portfolio that I did for the artists that cover collaborated with me. What I did was I drew them and they'd take them and project them on their canvas, and they'd copy them off and paint them. Nothing else works. That's how we did those covers.(FANTAGOR, ETC) Or nothing else works as well.

HOW LONG DID IT TAKE YOU TO DO A COVER, LIKE THE "JUNKWAFFEL" #1 COVER?

That particular one took me three days without sleep. Three days straight like I was really falling off the chair and everything. But I did it. And I didn't do it to do the poster either. I just did it to do the biggest poster I'd ever done.

DID YOU DO IT TO MEET A DEADLINE?

No, I was just in this real creative thing. I don't do enough work really that is just for non-reproduction.

WHAT ABOUT YOUR CHARACTER NAMES?

I've got some character names. I've got a chronological list...no, an alphabetical listing directing book of all the characters. And I went through them at one time. Of course I've invented more since then.

HOW MUCH WORK ARE YOU DOING AT PRESENT? DO YOU HAVE TIME?

It's very, very strange. Artists can't work all the time. You'd think being an artist, and even I think... look at that nice white page. In just an hour I could have a really fantastic illustration there. But it's really, really something else. No artist that I know of, who hasn't got some real marble problems, can draw constantly, because it takes so much creative concentration. It's like getting in line, it's a total energy alignment trip and a unification experience with the paper, and you drain off all kinds of psychic energy with it. And that's why you can't do it very often, you see.

WHO INFLUENCED YOU?

Walt Disney, "Fantasia", and the Mickey Mouse-Donald Duck Pleasant Valley was a big thing with me. "Wind in the Willows" super fascinated me. Wally Wood, and especially B.T. Hamlyn's "Alley Oop". In Walt Kelly's Pogo. Those are the ones that influence me. I didn't really know many of the others. Al Williamson and Angelo Torres.

DID YOU EVER WANT TO DRAW A DAILY OR SUNDAY NEWSPAPER STRIP?

If they let me draw tits!

IT DOESN'T TAKE MUCH TO KEEP YOU HAPPY.

I say tits because if they let me draw tits, they'll let me draw everything up to it. In other words, they'd let me draw situations, and make comments that they wouldn't let me say now. I'm really talking about a liberated form. There is a syndicate, The Chronicle Syndicate that's in California that's pretty liberal. And I was thinking of showing them some of my work and then...or selling a syndicated strip and then hiring someone, an artist to draw it, instead of doing it myself.

YOU COULD PROBABLY GET AWAY WITH SOME OF YOUR POLITICALLY ORIENTED STUFF, LIKE "DA DUEL".

Yeah, I could do that. But I really don't like to do all that political stuff. I did that only because I was really zonked over the Kent State killings. And that's what that is, a satire on that.

HAVE YOU GOTTEN ANY REAL NEGATIVE ATTITUDES TOWARDS YOUR COMICS?

From people? Yes, I very often get some people who don't like my work at all, and don't like what I'm doing, or just can't communicate on this kind of graphic cartoon level. In colleges I may have the problem of people saying, "Hell, you've got too much violence" or this is really too heavy, or sexist material. Like I did "Whorse Soldiers", and that was actually like a real heavy satire on Women's liberation. And I'm a sexual social satirist, right? I can do that stuff. It's not going to go without notice from woman's liberationists.

WHAT WAS THE FIRST COMIC CON YOU ATTENDED?

The very first I think was Phil Seuling's first ComicCon...No, the first con was the Philcon a long, long time ago, when I was working for Galaxy magazine. And nobody knew my name or my work or anything. It was real strange. A lot of my friends who are young artists are in that same position. And I try to assure them that it's just a change over thing, and that they'll be doing the same thing, they just have to have the patience. And your work has to get known. A slow awareness.

WHEN DID YOU FEEL THAT YOU WERE FIRST GETTING NOTICED?

I don't know. I suppose in the undergrounds before any place else. I suppose I still am pretty well known in the undergrounds mainly. I've got almost more books out now than almost anybody else in the undergrounds.

WHO IS YOUR FAVORITE UNDERGROUND ARTIST?

Well, Robert Crumb is my favorite of all of them, then Dave Sheridan and Corben. But I feel that Corben is not in the same area as Crumb, so when I'm thinking underground I'm thinking something else. But I'd list Corben as tops in one whole part of the undergrounds. He's just a genius. Crumb is a genius, and they're two different kinds, with two different ways.

HOW DO YOU DIVIDE THE TWO WAYS?

Well, I'm thinking of style and content and the whole sexual explorations are different. The intensities, the whole violence trip, and everything else between the two are widely spaced and styled. And characters. The whole trip that they're both trying to do is quite different. It seems like you could divide that with a group of people who are going in that direction, and a whole group going in another direction.

HOW ABOUT SHELTON AND THE FREAK BROTHERS?

Yeah, I like that very much, they're really funny. I met him in San Francisco, he's got fantastic eyes, really freaked me out.

DOES YOUR BROTHER DO THE SAME TYPE OF STUFF YOU DO?

As a matter of fact, the Lampoon cartoon concert in December has a poster he did, a portrait of me that he painted. When he gets into it, he paints like Rockwell. He's really a tremendous artist, and he painted this thing. We worked on it to make it good.

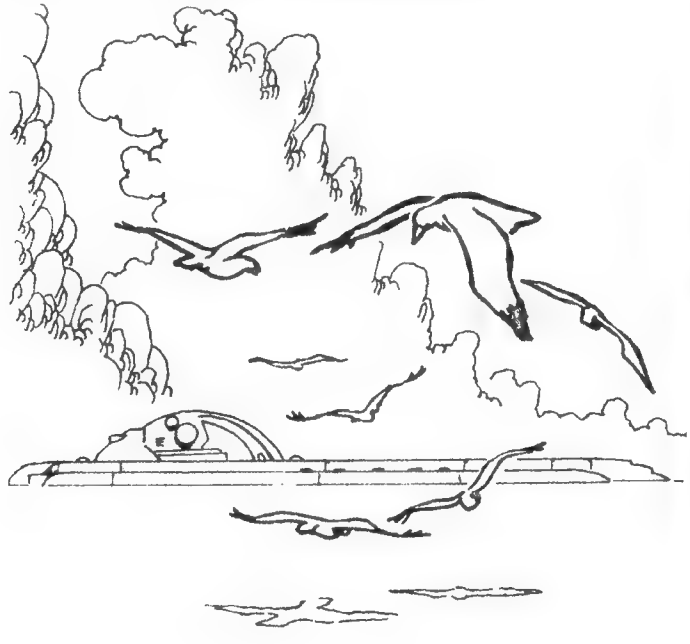
PERHAPS THE MOST IMPORTANT QUESTION AND OUR LAST: DO YOU THINK THAT BEING LEFT HANDED MAKES ANY DIFFERENCE AT ALL?

Well actually I'm ambidextrous. I've drawn with my right hand. I always wondered if I could do it. I can draw the same style, it just takes about four times as long. And Jeff Jones is ambidextrous. He paints with one hand, draws with the other.

AT THE SAME TIME.

Yeah, but you can get mixed up. If you're schizo you can do it.

THANKS SO MUCH VAUGHN FOR YOUR TIME AND TROUBLE AND YOUR TITANIC ART AND SUPER IMAGINATION.



5
VAUGHN BODE
©1969

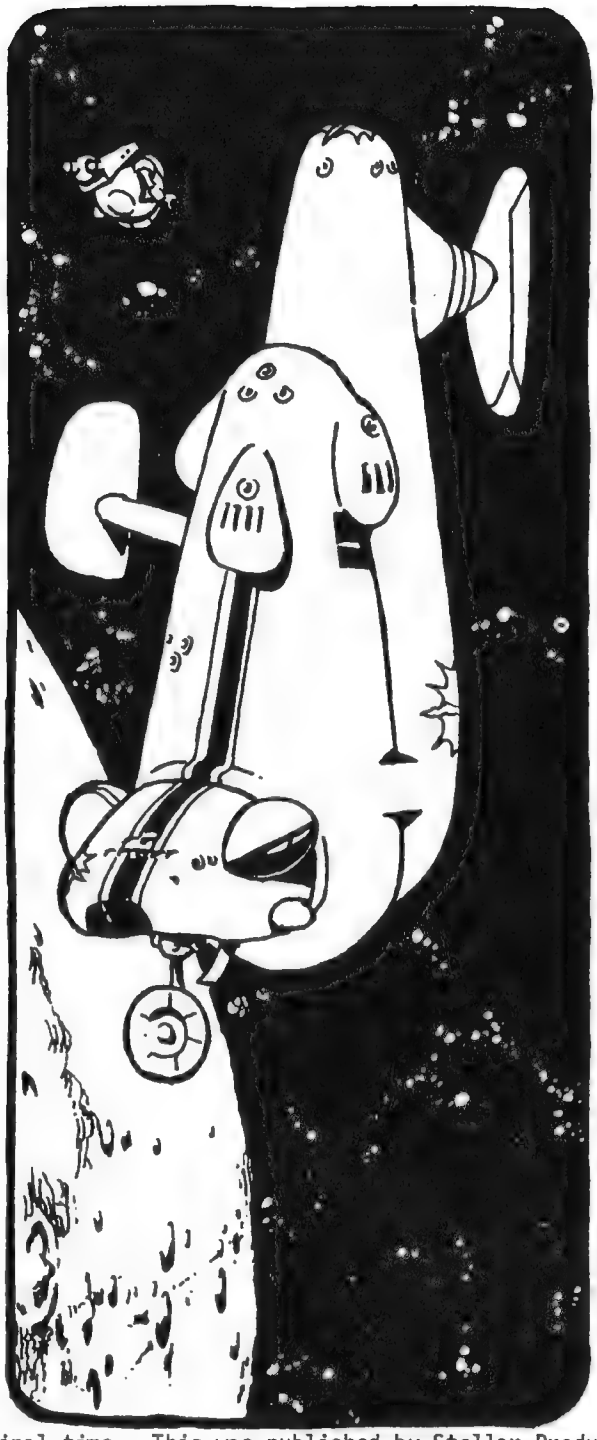
SUNPOT by VAUGHN BODĒ

AN ANALYSIS BY JAMES VAN HISE

In January 1970 an introduction to a rather singular feature appeared in GALAXY SCIENCE FICTION MAGAZINE, one of the more durable of the digest "pulps". This introduction gave the background on the characters which would begin in an SF comic strip titled "Sunpot" to appear in the following issue. The February issue had the first four page installment and it revealed to the readers of GALAXY the maverick intellect of one Vaughn Bode'. The strip ran for four four-page installments in the February-May issues, to suddenly and mysteriously fade from view without a word of explanation, and right in mid story to boot! It wasn't until several months later that I heard that GALAXY, who publishes work by such heavy experimental writers like Harlan Ellison, found Bode's strip to be a bit too far out and they tried to censor him. Bode' wouldn't hear of it and demanded to be released from his contract for doing the strip. He vowed that if he wasn't that he would continue it all right, but that he would kill off all the characters and every panel would just be dead bodies. Bode' made good his threat and he was released from his contract, the other installments he'd drawn going unpublished in GALAXY with nary a word of explanation from the creaky editor, Ejler Jakobsson. In fact even when the strip ran it was never referred to in the editorial even when the editorial discussed every other feature in that issue. Bode's name appeared on the covers of the February and March issues but was in absence on his last two issues, perhaps a signal of trouble brewing. Another possible signal was the reversing of the last two pages of the third installment so that reading it was rather confusing. Jack Gaughan, the associate Art Director at this time, would have been one of the people responsible for catching something like this. The fact that he didn't might possibly be explained by later negative attitudes expressed by him toward comic artists even to his once dropping all artists from the staff of a magazine he was Art Director on, who did any work for comic books. It's unknown what reader reaction to the strip had been as no letter column appears in these issues. Thus to the public at large ended the saga of "Sunpot", its vast mission aborted on the planet Venus.

But fandom would see Sunpot rise again in 1971 in a 7 1/4 x 9 1/2 booklet printed on heavy stock which would correctly print the first four chapters of Bode's "Sunpot" as well as the previously unpublished final two chapters which would startlingly end the saga for

DR. ELECTRIC DEFENDS HIS MEAN POLICIES
DR. ELECTRIC, I STRONGLY PROTESTS YOUR ATTEMPTS TO SHOOT DOWN THE AMERICAN APOLLO!
SHUTUP, OR I'LL HAS BELINDA BUMP SMOTHER YOU WIF HER HOT SYNTHETIC BOOBS!
YOU HAD YOUR ORIGINS IN AMERICA! HOW COULD YOU ATTEMPT SUCH AN ANTI-THING?!
ANTI-THINGS COME EASY TO ME.. BUT WE HAS SPARED DA APOLLO MOON SHIP... REMEMBERS, BOWEL MOUTH, THE ONLY REASON THEY DIDN'T SEE THE SUNPOT WAS BECAUSE THEY WAS LOOKIN' THE OTHER WAY...



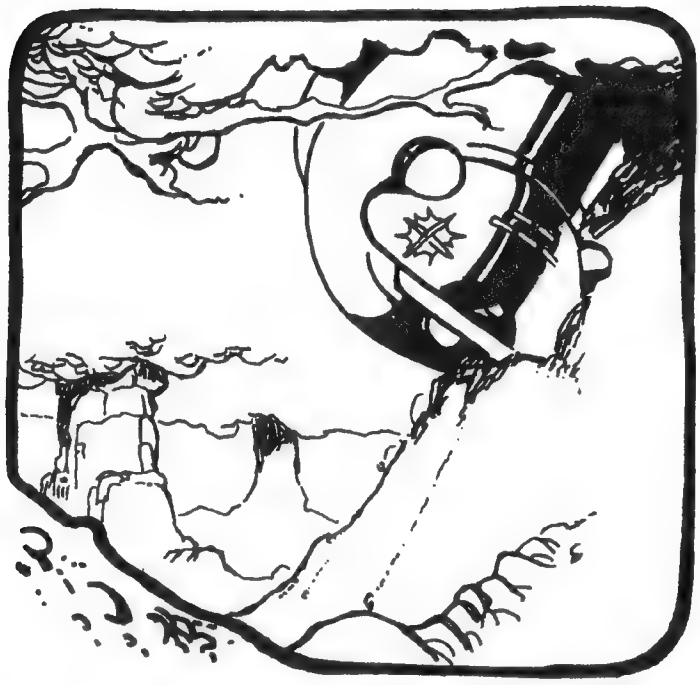
the final time. This was published by Stellar Productions, an outfit which has since disappeared, copies of their "Sunpot" being in rare short supply among dealers, although it is available for purchase in the NATIONAL LAMPOON.

Besides the final two chapters, this complete edition also featured a new cover and a removable poster size schematic drawing by Bode' of Sunpot Planet (the name which the curious looking spaceship was dubbed) which was no less than 19 x 24 inches and was so detailed that by the time you got done going over it you more than half believed the thing was real!

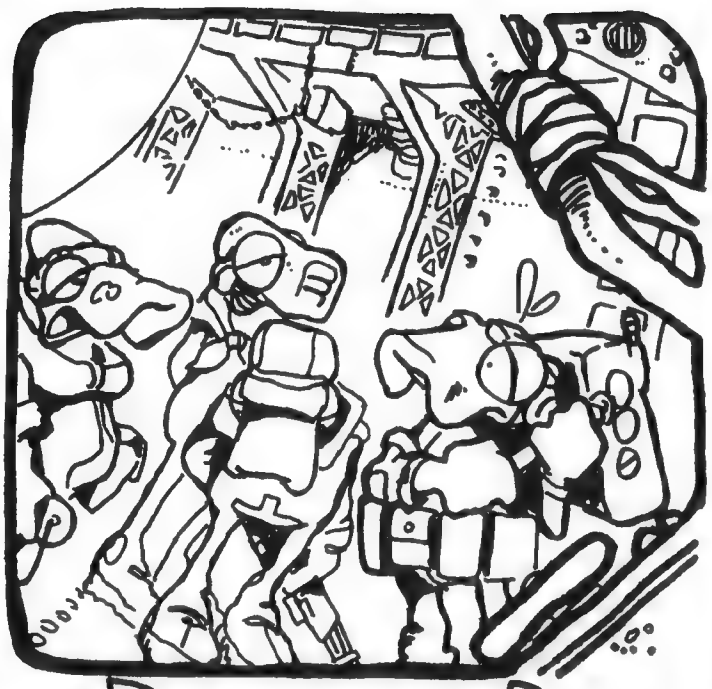
But this is all just background on the background. The real strength and value of this twenty-four page strip (plus introduction) is in its story, in Bode's writing. This strip is one of the finest, and perhaps the finest allegory Bode' ever did. To underscore this I'll give Webster's definition of allegory to further emphasize the scope of the strip. Allegory is defined by Webster's as "The veiled presentation, in a figurative story, of a meaning metaphorically implied but not expressly stated. Allegory is prolonged metaphor, in which typically a series of actions are symbolic of other actions." This is not only what "Sunpot" was all about but what Bode's work in general was all about. Like all true artists, his work operated on more than one level.

BACKGROUND: Sunpot Planet is a giant spaceship built by Dr. Electric on the moon. Dr. Electric comes from Earth and is a chemical brain created in a secret government research project in Georgia. The brain was flushed down the john into a Georgia swamp after it was hooked up and found to be insane. The brain created a

THE NUTTY SCREW
YAHA! I IS ABOUT TO TAKE OVER DIS TRAVESTY OF ABORTED SCIENCE FICTION!
WHAT?! YARGH, ELECTRIC BEES!!
ALLRIGHT, SCREW-U-2 YOU IS A BERSERKER, AN UNSTABLE ELEMENT IN THE SUNPOT PLANET'S STRUCTURE, GIVE UP!!



THE SUNPOT PLANET CRUNCHES AND SMUNCHES ALONG THE SLOPING, LOOMING DUNE AND COMES TO A CREAKING, GRAVELLY HALT... SUNPOT HAS RUN AGROUND ON VIRGIN VENUS...

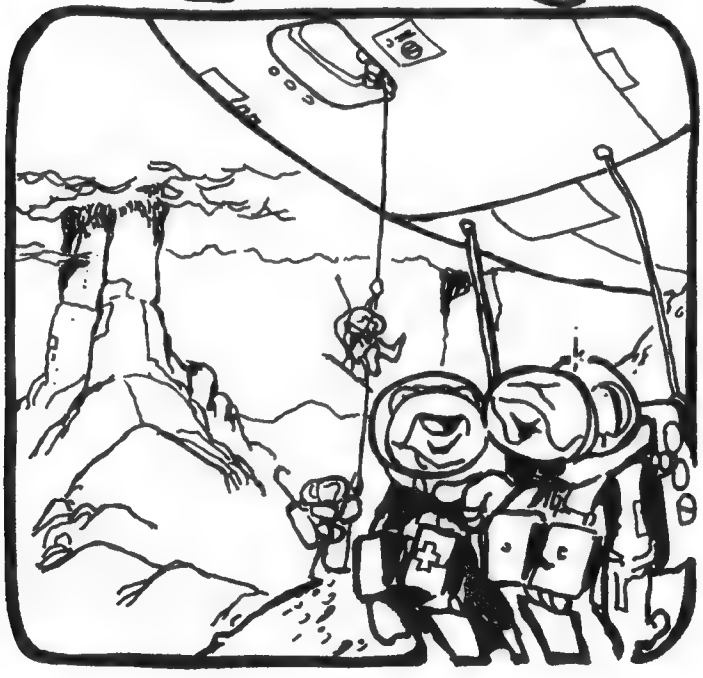


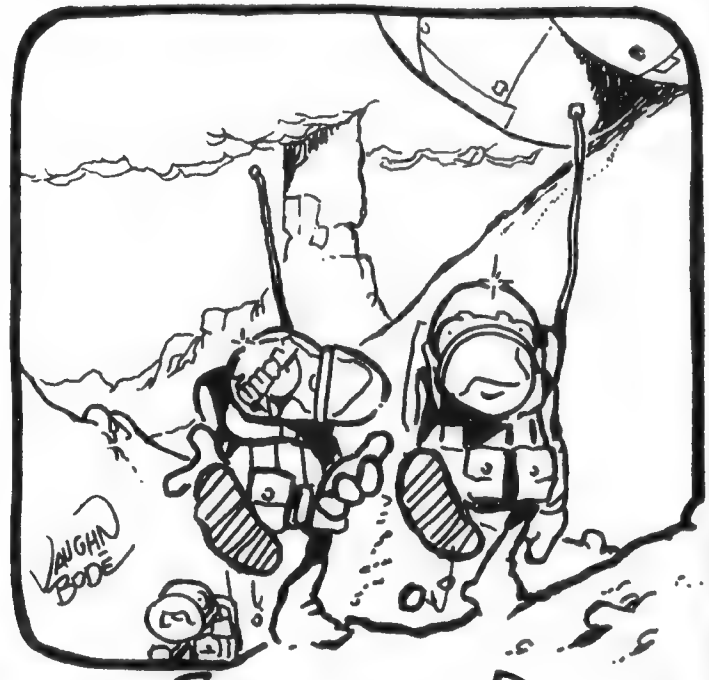
BOBO, DR. ELECTRIC SAY NEVER MIND GIVING UP. HE ADVISE US TO MAKE A RUN FOR IT ON THE SURFACE..

ESH, ME AN MY LOUSY, SUCKY IDEAS! ALL I WANTED WAS BETTER CHOW AN MORE TIME OFF... SNIFF

WOO, IT'S HOT AS A NYMPHO'S TIT OUT HERE!. WHERE WE GONNA' GO, BOBO?..

AW... I DON'T KNOW... OVER DAT WAY I GUESS.. JUS' DON'T BOTHER ME... [BOY, WHAT A PICKLE]..





I'LL BET SOME SORT OF VENUSIAN LIFE FORM WILL COME AN SAVE US, OR WE'LL FIND A LOST UTOPIAN CIVILIZATION..

WHAT YOU MEANS IS WE'LL BE DEAD OF HEAT PROSTRATION, DEHYDRATION AND ASPHYXIATION IN 5 HOURS

I TOLD YOU EVEN BEFORE WE LEFT DA MOON THAT OUR AIR SYSTEM SUCKED!!
WATCH YER MOUTH IN FRONT OF THE LADY, OR I'LL TELL HER TO KILL YOU..
WILL YOU LISTEN, YOU TIN MAGGOT! THE STINKING AIR ON DIS GOD-DAMN SHIP IS TOTALLY POLLUTED! THERE'S SMOG IN THE WHEEL HOUSE!!!
IF WE DON'T HEAD BACK FOR EARTH AN CLEAN UP OUR AIR SYSTEM, WE'RE ALL DOOMED!
TISK, TISK, BUTTER PAUNCH, I'VE HEARD MORE ORIGINAL PROPHETS OF DOOM DEN YOU..

shell around itself and then used the tides to get to a river and finally to the Atlantic Ocean. It stayed close to the coast until it reached Cape Kennedy and then stole aboard the rocket which would launch Surveyor 2 to the moon. The Surveyor crashed on the moon due to the brain's tampering but the brain survived, built itself a reptile-wasp-like body, gave itself a Doctor of Divinity degree and took the name of Doctor Electric. He then proceeded to create the many synthetic humanoids which populate and operate the Sunpot Planet. There's eight different synthetics on the Sunpot Planet and all have personalities and minds (although whether intelligent can be applied in all cases is debateable). The synthetic women on Sunpot are only thirteen in number and are called Falsies, of which Belinda Bump is Dr. Electric's favorite. The Coakers are rather obviously done as they number 400 and are used for menial tasks. They are black and therefore have no rights. There are about 100 Lizards (of course) who are the scientists and technicians, as well as other types of synthetics.

I missed the introductory segment to "Sunpot" when it ran in GALAXY and only discovered it with the first segment of the strip. Thus I didn't know that everyone on board Sunpot was synthetics, etc, which made it a little harder to understand when reading it. Imagine my confusion when in chapter two the scene on a previous page of this article went by. "Synthetic Boobs?" I remarked to myself? What curious creatures has the Bode' thought up this time? But more important than this was the obvious social satire in Dr. Electric's remark that "The only reason they [The American Apollo] didn't see the Sunpot was because they was lookin' the OTHER way..." This panel operates very easily within the context of the story even without the symbolism taken into account.

As the story pregresses the parallel's between the Sunpot Planet and our own planet Earth become more apparent. The ship has rebels and from Dr. Electric's viewpoint they're evil and his page of negotiations with them is titled "Dr. Electric Palavers With The Evil Rebels". The following pages, "Bobo The Vicious Rebel Chief" shows a frightened lizard who wanted nothing more than better chow and more time off. The negotiations break down and when Sunpot runs aground on Venus Dr. Electric advises them to make a run for it on the surface, thus he dispenses with the unstable element of his population. Time and again Dr. Electric proves that there is no room on Sunpot for anyone who isn't happy with the way he runs things. After the scene at the top of this page takes place Dr. Electric has Belinda Bump shoot Dr. Butter Paunch, who is the head of his Environmental Control Dept. Even Dr. Electric doesn't heed those who are in charge of making sure the air stays clean. But Bode' shows that this was a fatal mistake for Dr. Electric's planet as the last chapter opens with Sunpot Planet drifting aimlessly through space. Some of the best prose is in this last chapter as the second panel caption reads, "The New planet's upness or downess doesn't matter, but its complete silence does...we glide in, powered by cells of dreadful curiosity..." We find the twisting corridors of the ship's interior are filled with sick yellow curls of smog. Everywhere are the dead. On the third page the second panel reads, "The control house is torn and battered...there was a fight here...maybe a revolution...the New Planet was always rift with intense internal strife..." Much like a certain older planet. It's then revealed that behind the sealed door to Dr. Electric's own bastion are the lifeless bodies of himself and Belinda Bump. Dr. Electric considered his mission at least as important as Christ's, that being the conquest of all virgin space in the name of his mother earth. The last panel on the third page ends with "And Dr. Electric...his dilated eyes are forever fixed on the stars..." The last page is one large panoramic panel of the Sunpot Planet drifting dead in space, the sun in the background, and the final caption emblazoned above it in the most final of all endings, "...SUNPOT IS DEAD."

And so the dream Dr. Electric spawned in his own synthetic image ended. And it was in his own image as one can't help but notice that the bizarre lizard-like superstructure of Sunpot bears a resemblance to Dr. Electric's own odd bulk. Even to the ship's Trunk Line Head Cabin seeming to have bulging eyes. It's not too obvious but enough so that the at first glance insanely unique design does have a semblance to it.

The name Sunpot itself was obviously meant as a gag to spin things off from as the ship's emblem (which is used as an "o" in the logo of this article) is a symbol of a blazing sun with cross-shaped marijuana leaves in front of it. Thus the logic of the ship's weapon forts being called "Reefer Sluggers". Even the Trunkline Head Cabin is abbreviated to THC.

But all this, the Sunpot Planet, the characters such as Belinda Bump (who somehow was brought back to life to pop up in Deadbone Erotica in CAVALIER), Dr. Electric and all the rest were just one small chapter in the creative life of Vaughn Bode', but a marvelous and endearing chapter they are. There was just no one else like Vaughn Bode' and no one else who could've created SUNPOT.

BODĒ

BY MANNY LEZCANO

[THIS IS A DIFFERENT KIND OF ARTICLE AS IT'S JUST ABOUT VAUGHN THE PERSON AS MANNY KNEW HIM FOR THE PAST THREE YEARS.]

A walking, talking hat makes his way toward you amidst green lizard fog. No friend, you haven't taken an exceeding amount of hallucinogenics (you might even be straight for all I know), you are merely in a daze from the purple deadbone haze: in other words you are staring at the intensifying work of the late, great Vaughn Bode'.

I am writing this for those of you who worshipped him from afar and never had a chance to meet da Bode': a preacher of the pow, pansexual light, a man who did not like to be constantly bothered by fans, but couldn't live without it.

Vaughn died on July eighteenth, four days before he was to reach the ripe old age of thirty-four, who strangled while meditating at his dear brother Vincent's house in Oakland, California. What a heavy thing for our heads to handle, our own cartoon gooroo is now dead. Bullshit. All of us (us meaning me and all the other full fledged Bode' heads) know the secret: Bode' lives! Of course his body is no longer with us, but his head was too heavy for even death to destroy.

Friends, Vaughn wasn't always the same lovable pop mystic transvestite tripping to the laughing light. He was once, he said, "So fucked up, Death was the dark lady of my dreams. Being normal was all there was and if you weren't you didn't belong. You got to adjust to them or they tear your head to shit. Fuck 'em. I began my mind trip and soon I was so high up that them had to adjust to me."

Vaughn was just very heavily into horniness as this example of his humor might suggest: at the '74 July con I was helping Vaughn out by arranging the color slides for his cartoon concert. I finished putting them in order and went up to his room. I knocked on the door. Soon came the response "Da Bode' is coming." He followed that up with "Da Bode' just came," then he opened the door with the biggest grin I ever saw on his face. Incidentally, Vaughn's '74 July cartoon concert was one of the best he ever did, coming out dressed like Jesus Christ. It was a smash. His last one, July '75, was good but not great for the simple reason Vaughn was just too coked-up to do any better than he did.

Vaughn wasn't a selfish man. In some of his last days at July con '75 he did sketches for the Air Pirates benefit including a big color one entitled "The Lizard of Oz" which is now being sold as a $5.00 poster. He stayed up all night to finish it. He would always help out a brother in a spot.

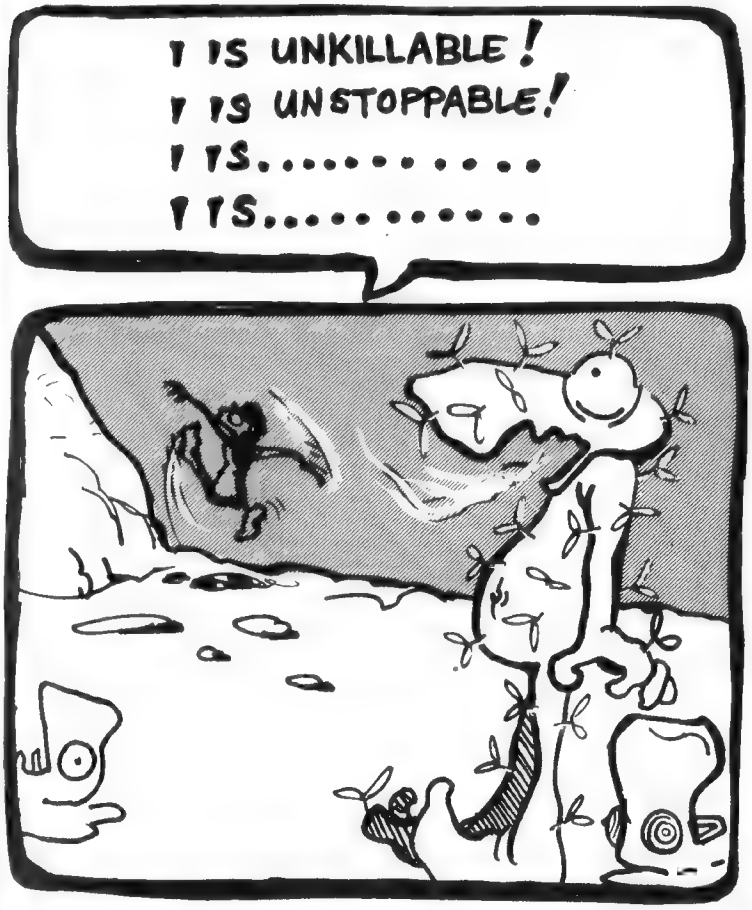
So another man is buried, a broad drawn on his casket and his brother wearing a star studded top hat. Obviously none of his family have conformed to society's standards.

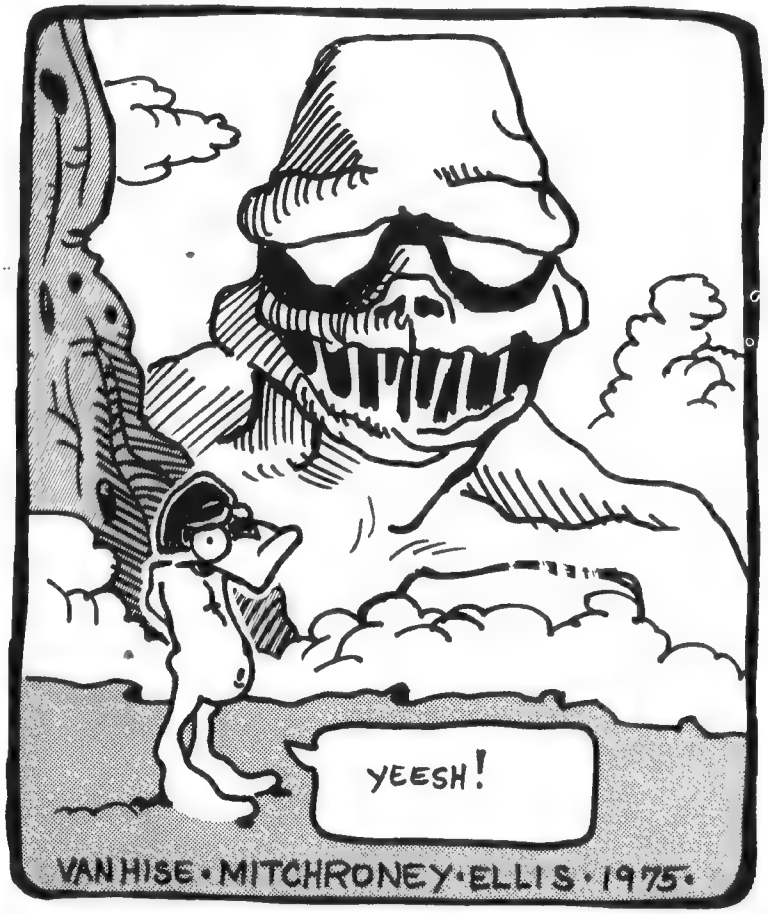
His brother is getting together with Larry Todd to continue the adventures of Cheech Wizard (although the National Lampoon still has seven done by Vaughn yet to be published), the ever lovable shithead hat. So even Bode's creations will not die out.

Vaughn Bode' will be missed not only by his friends but by the art world and fandom as a whole. Da Bode' is now on the ultimate trip: death - what a bummer.

KATO
THE KARATE LIZARD!
I IS KATO, RELENTLESS AID TO THE GREEM HORNET!

NO ONE CAN WIPS ME!
HA!
GOMPH


I IS UNKILLABLE!
I IS UNSTOPPABLE!
I IS.....
I IS.....


YEESH!
VANHISE • MITCHRONEY • ELLIS • 1975 •

VAUGHN
BODE

VAUGHN BODĒ: A RETROSPECTIVE LOOK AT THE MAN AND HIS WORK

BY GEORGE BEAHM

[THIS ARTICLE ORIGINALLY APPEARED IN BODE BULLETIN #8 BUT HAS BEEN EXTENSIVELY REVISED AND UPDATED FOR ITS APPEARANCE HERE IN THE RBCC BY GEORGE BEAHM.]
* * * * * * * * * * * * * *

The late Vaughn Bode, gave the world of cartooning and Underground Art a new respect, a new dignity. Vaughn long realized the potentials of the graphic medium, and he utilized his skills and talents into making the graphic panel a viable and exciting form of communication. Because of Vaughn's efforts in the Underground publishing field, and because of his radically progressive moves to make the Underground field what it presently is, Vaughn has been named a Revolutionary Cartoonist. (I use the word "cartoonist" guardedly, as Vaughn considered himself a writer who illustrates his prose, making him a "Pictographer." But for sake of clarity and convenience, I use the term "cartoonist.")

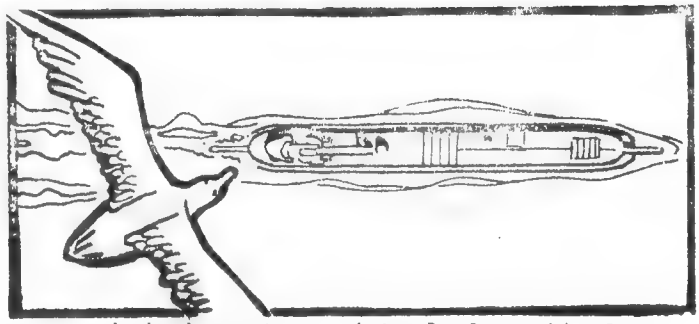
Vaughn's title of being the Revolutionary Cartoonist has not been a ready made label that has been stuck on him overnight. Vaughn earned the title by forging onward; he never stopped to look back, for he always looked ahead. And the first step in the long climb was his work in the university newspaper, The Syracuse Daily Orange. In the S.D.O., Vaughn poured out his visions on paper, with the newspaper filled with evocative strips; "The Man," "Cheech Wizard," "LSD," "Orange Ivy," "Scratch 22," et al.

Now Syracuse University, aware of Bode's importance in the field of art, has requested that he donate his drawings, sketches, notes, and originals to their SF Archives; to them the Vaughn Bode collection should be preserved for posterity. Syracuse University has also published a number of Bode booklets (e.g., "The Man," "Cheech Wizard," and "The Machines"), a testimony to their feelings toward Bode art.

After the work for the Syracuse campus newspaper which for him gave him needed feedback, Vaughn plunged into the field of illustration for commercial firms. To add to the pressures of being the bread-winner, Vaughn worked toward his degree in art, hoping eventually to receive a Master's Degree in Art.

At that time, Vaughn was conservative in looks, though his art belied his appearance. The S.U. students saw Vaughn as a quiet artist with blond curly hair, and casual clothing. Later, his present image of past shoulder length hair parted down the middle, flamboyant shirts with shark's tooth draped over them, tight leather pants and leather boots reminded one of the rock stars. Later he adopted the rock and rouge image (tight clothes and makeup to highlight the eyes) to celebrate his flamboyance and his "coming out," as he put it.

Looking at his earliest commercial work, one notes that Vaughn animated a short 60 second cartoon as well



as a comic book, posters and decals focused on Power Mower Man and his sidekick Clipper, who fought the insidious Scamp; although the comic was strongly paralleled to Batman and Robin, the appeal was for safety in the handling of power mowers. Increasingly conscious of his early work, and extremely critical of any early work, Vaughn said to a friend: "What, you say Power Mower Man didn't turn you on?! That must show you have perceptible taste...PMM makes me a little weezy... greenish..."

Although his first commercial effort made him "Weezy," he immediately began work for another commercial firm, a New York based organization called Cryo-Span, headed by Saul Kent. The Cryo-Span corporation published a magazine devoted to the art and science of Cryogenics (the science of freezing people after their deaths and storing them in tanks, hoping to revive them at a future date). For them Vaughn did a series of color decals, patches, insignias, and stickers, and for the magazine he did strips and single illustrations. For their brochures he drew color illustrations of the tanks and of Cryo-Span staffers. The most notable achievement, however, came when Cryo-Span adopted his logo for the company and used it on their tanks and on the company stationary.

Because Vaughn loves to parody and satire, he once drew a strip entitled "Cryo-Cold" in Cavalier in which beautiful young girls were frozen, cryo-canned. Dr. Seagull visits a man named Saul (sound familiar?) who gives the good doctor a tour of the facilities. The last panel shows the clincher: a lizard, obviously frozen, has a rapt expression on his face and is clinging tenaciously to the legs of a cryo-canned girl. The perceptive Saul says, "Curt, look who's here. It's our old friend, Dr. Seagull, come to visit us...Isn't that nice, Curt? What? What's that you say, Curt?...yes... I'll tell him...Curt says he's glad to see you, Dr. Seagull..."

At this time Vaughn did a series of illuatrations, both color work and black & white, for a set of ten children's classics, designed for the mentally retarded. The books were drawn to specifications, and the writer adapted the story under strict supervision. But the presence of editorial control did not diminish the charm

HIGH ABOVE ITALY, A SLEEK AIRCRAFT OF THE SUPER SECRET, ANTI-RELIGIOUS ORGANIZATION, "JUDAS," PREPARES TO EXECUTE A VILE PLOT!!!
VAUGHN BODE'
STAND BY TO JUMP, BOMB EXPERT NO. ONE... WE ARE OVER THE TARGET NOW!!
HE, HE, HE, THREE YEARS I'VE TRAINED FOR THIS ONE MISSION...TO BLOW UP THAT "GREAT CENTER OF RELIGIOUS FANATICS"....HE HE...
TNT
ALRIGHT, GO, AND THE DEVIL'S SPEED TO YOU, COMRADE!!
CHUCKLE, IT WON'T BE LONG NOW AN, POW HA, HA, HA, HA!
TNT
OOPS, A GUST OF WIND BLOWIN' ME IN TOO FAST!..
KUNK!
BOUNCE
YAAAAAH!
BLAT
CLUNK!
DID YOU HEAR SOMETHING, MONSIGINOR?..
HUM?.. NO, ONLY THE SOUNDS OF A BENOVELENT AND PEACEFUL WORLD...

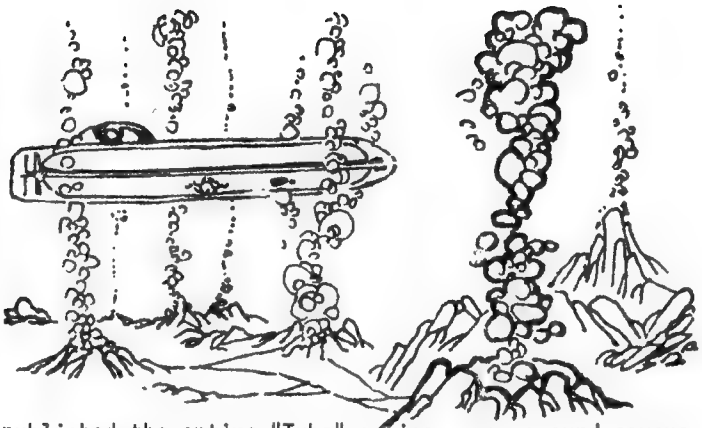
of Vaughn's drawings. Teachers and librarians were laudatory in their remarks. The books in the series were as follows: Freckles, Beautiful Joe, Ivanhoe, Little Women, The Adventures of Tom Sawyer, The Prince and the Pauper, Treasure Island, Family Life, and 20,000 Leagues Under the Sea.

But Syracuse University, the commercial firms, and the Frank E. Richards company were not the only fields to see Vaughn's work. At a science fiction convention, a Phil-Con in Philadelphia, Guyler W. Brooks Jr. met Vaughn and gave the artist a list of fanzines desirous of publishing his art. Vaughn, wishing exposure, did not ask for payment. More often than not, the fanzines never made a profit. However, unlike pro publications, fan editors gave Bode free reign, and this freedom was what Vaughn desired.

In a letter to a friend, Vaughn mentioned the many magazines which were to feature his art. Perihelion to have "Tubs." Odd to have "Gline". Shaggy to have "Cobalt 60." Gosh Wow to have "Moonwoods," which never saw print and was replaced by "The Tibbits Tong Portfolio." Vaughn in a whimsical observation made a comment to sum it all up: "I draw faster than the speed of light."

How important was the fan press? To Vaughn, it meant freedom to do what he wished, which is why Bode mentioned that his work was intended to be "thought provoking". In April of 1968 he was "to begin drawing for fanzines." He drew covers (color, plus black and white), interior 'spots', full page drawings, graphic strips with text, custom drawn illustrations, caricatures of sf writers and editors, and other art-work. They didn't pay worth a damn, and although he knew the art could have netted him a tidy sum in professional magazines, he chose the harder route.

For sf fandom, Vaughn poured his soul into his work. Algol featured 'spots' from "No Name." Anomaly reprinted the satirical "Masked Lizard". Anubis published the first "Deadbone" vignette. The Canadian War-Gamer printed excerpts from Das Kamph. Perihelion



published the entire "Tubs" series: wrap-around covers, 'spot' character illustrations, and the strip itself. Psychotic (later entitled SFR) published scores of humorous Bode illustrations, one The Bode Bulletin -- with the permission of both Richard Geis and Vaughn Bode -- reprinted a number of these. Trumpet published the entire "Bode Machines" series, which included the fascinating prose introduction (never reprinted) strips and diagrams of "Bode Machines".

In this period, Odd's 19th issue published "Gline." To quote Vaughn: "I published the 'Gline'series in the Syracuse paper in December, 1967. The students didn't like it, They rejected it as a trivial work; insignificant, a waste of effort, a put-on. I think if they knew the serious preparation and thought that went into 'Gline' they would have given it a second look. The original concept was to try to communicate with a new set of sounds that can be roughly interpreted by the content of the illustrations. I felt above everything else, the 'Gline' must remain alien in feeling..."

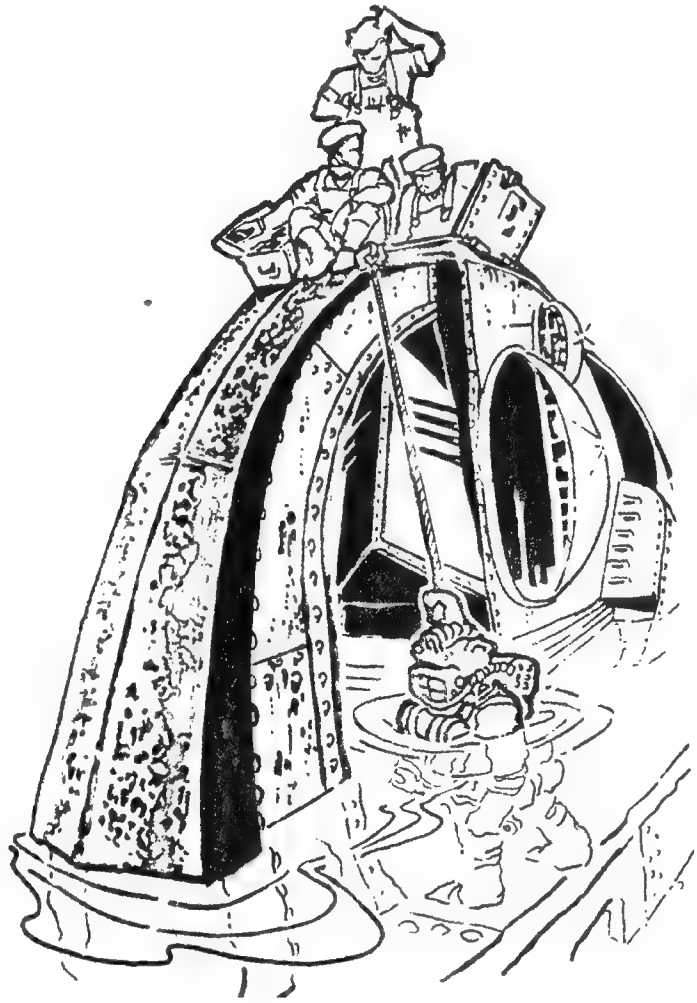
The 20th issue of Odd, its Annish, had many high points. The front cover was a halftone from an illustration of Vaughn's "Swing Left Chaboocheck." The back cover was a full page depicting a ship inside a massive underground cavern. Similarly exciting was the interior material: a 7 page story illustrated by Vaughn, "Swing Left, Chaboocheck." And the special treat, a rare avis indeed, the "Battle of the Titans," in which Jack Gaughan and Vaughn Bode corresponded to each other via cartoons, with each round of correspondence having the main character killing off the character of the other correspondent's cartoon! For example, in one cartoon Gaughan drew a fire-breathing dragon that blew flames on Bode's massive Giant. And of course, Vaughn drew 5 pages in retaliation. The first page had a little human climbing out of his Roman uniform and saying: "Okay, Jack Baby, dat do it, dat cut da mustard jus a little too far...Now I really gonna kill dat dumb smelly dragon of yers!...I gotta change into my advanced science fiction fighting gear..." The little man then climbs into a spherical Bode cannon tank. It has a pair of legs on the bottom and a periscope-like device on the top. The machine tromps off ("Thump, Thump, Thump"), and our hero says: "How it feel to be cleverly outmaneuvered, yuck, yuck, yuck,--Oh dis is an easy war!" Then the confrontation between Jack's dragon and Vaughn's bi-ped spherical cannon tank takes place. The dragon sneers and says: "If you just wait a second, I is internally cooking up another batch of good napalm...you see, I ahh..." The spherical tank fires and blows a hole through the dragon -- "Punch!" The last major fight sequence has in the foreground the dead dragon, his tongue hanging out between smashed and bleeding lips, and in the background the spherical tank walks off, our hero inside saying: "Ya Ha Ha! I Won! I won!" Vaughn then signed the sheet: "Triumphantly Yours, Vaughn Bode." This battle inspired Mike Gilbert and Tim Kirk to stage their own battle.

Vaughn was also active in the comics fandom. Gosh Wow #2 had a full color cover by Vaughn, in addition to a portfolio entitled "The Tibbits Tong," in which he wrote about a civilization that orbits around a giant star, Canopus. To quote from the introduction: "Tibbits are strange little creatures that can best be described as a cross between bald-headed, earless mouse-lizards and humans...Look at the history of Tibbits Tong. Just 2,000 years ago the planet was a barren, uninhabited desert! The Central Core being, based on the immaterial nebulous confines of the planet's bowels, had become a sick, greedy, possessive materialist. His original quest to quench his curiosity was replaced with an insatiable hunger for God-like control for domination, for conquest. He sent out his Gaggles against the nearest planets; and despite the utter incompetence of the Tibbits, he smashed the lizard-like civilization of that world..."

In addition to the work for Gosh Wow, Vaughn had work in Graphic Story Magazine #10 which had a color front cover and a color back cover by him, in addition to partial reprints of "The Man," and a complete reprint of "The Machines." I'll Be Damned had a reprint of "Race to the Moon," in addition to an amateurish and shallow interview with Vaughn. Voice of Comicdom featured Bode work, as did Crock, Comicology, Potpourri, and numerous other fanzines.

Eventually Bode realized his output for fandom had to be cut back. In a letter to Bob Schoenfeld, editor of Gosh Wow, Vaughn wrote: "Fandom has given me the opportunity I had never found in professional markets for free expressive work. But working for fandom also has a dangerous side effect. I have turned down over $16,000 in professional offers...offers I would have taken were I not so caught up with the pleasures of working for fandom. When one is trying to support a family, one priority by necessity must supercede the other." At that point Vaughn left the fan press.

But, I think, another factor had entered the picture. Some fans did not know how to treat the origi-



SUCK
RESOLUTION
IN 71' I'M GONNA' MAINLINE A HARD-BOILED EGG...
IN 71' I'M GOING TO NAPALM YER ASS!
US OAF
IN 71' ALL NIGGERS GONNA' BE FREE
IN 71' I GONNA' BALL DA ENTIRE WOMANS LIBERATION MOVEMENT.
VAUGHN BODE

ABOVE: FRONT COVER OF "THE EAST VILLAGE OTHER" FOR DECEMBER 29, 1970

nals lent to them with care; they did not care to return or even acknowledge some of the art; other unscrupulous faneds reneged on personal promises, "losing" some of Vaughn's originals. His antagonism resembled the late Hannes Bok's anger when he had similar experiences. "In fandom I have had work lost, stolen, and badly damaged...I work very hard and have great pride in what I do...But apparently many people don't share my feelings...So, I lose...I'm sorry...I mentioned that I am cutting fandom commitments. Honestly, I'm confused and angry as hell inside about this 'response' to my work...it has me stumbling backwards, faster and faster...So I will draw satire professionally, and also sf for a few friends with trusted reactions..."

The first important exhibition was held in St. Louis in 1969. At this convention, Jeff Jones, Larry Todd and Vaughn Bode rented rooms and gave a spectacular display of art, consisting of paintings, drawings, strips, book illustrations, and other pieces of art.

Appropriately enough, in recognition og his generosity toward fandom, he won the richly deserved Hugo Award for "Best fan artist for 1969."

As Vaughn's fan work dwindled, his professional output increased correspondingly. Of these, the most important was his art in a New York based underground newspaper, "The East Village Other." With talents like Robert Crumb, Larry Todd, and others, Vaughn along with contemporaries drew prolifically and professionally; his work was now coming into the spotlight.

Bode's work for EVO showed that it wasn't essential to have gratuitous violence, blatant sex, and perversions designed to shock and disgust readers. Bode's work, although violent, was tempered by the element of whimsy. In EVO, "The Man", "Junkwaffel Papers," "War Lizard," and "The Rudolph" appeared, in addition to other work by him, including single page drawings, ads for Gothic Blimp Works, color covers, and numerous strips promoting the Douglas Recording Company line of records.

The mushrooming growth of the Underground demanded a showcase for the field's advocates. Bode was appointed editor of such a publication, The Gothic Blimp Works. This tabloid featured the art of many diverse talents: Bode, Robert Crumb, Larry Todd, Mike Kaluta, Berni Wrightson, Spain Rodrigeuz, Gilbert Shelton, Trina Robbins, and others. Unfortunately, the distribution problems created its demise after its eighth issue, causing collectors to scramble for scarce back issues, often selling for astronomical prices..

By this time, the ardent Bode enthusiasts who knew Vaughn was Going Places began lauding Bode's work in loud exclamations of "I told you so." For Vaughn's satirical bites, aimed not for the arm but for the jugular, touched on the problems of society; and rarely has a cartoonist come upon the scene and drawn with such fervor and perceptiveness as did Bode. Hence, Vaughn's strips - telling of the inanity of war, the machinization of man, the loneliness of man, the violence that is a part of us all, the aftermath of atomic war - provoked comment and excitement.

Vaughn's other ventures into the professional field of illustration were rewarding to both him and his fans. To the fans, it meant that they would have access to a new trove of Bode art. To Vaughn, it meant that his portfolio, already fattened by the earlier work, would be increased substantially. Vaughn always diversified his showcases. In addition to the numerous fields he touched upon, he collaborated with Basil Gogos for the cover to Earthman's Burden, a Poul Anderson and Gordon Dickson collaboration. Another paperback book, The Pig Society by Dean and Gerda Koontz scrutinized the Great Amerikan (sic) Society and found it to have many flaws; it drew some frightening conclusions as to where our country is going if it doesn't change, and to complement the text, "War Lizard" was reprinted. The unpredictable R.A. Lafferty wrote a tale entitled "Space Chantey" which featured a full color Bode cover painting, as well as 8 black and white drawings serving as headings for each chapter in the book.

The most important of his paperback work was his own book, Deadbone Erotica, dedicated to his wife Barbara. This book contained much of his early black-and-white work from Cavalier. Despite the $1.95 price-tag, the book sold well. The book featured a new rectangular format with a high-grade of paper (unlike the inferior pulp paper normally reserved for paperbacks) that did justice to the reproduction. The book itself included two full color "reversal" oil paintings by Vaughn for the covers, a series of custom drawn 'spots' for the interiors, and forty-two short 6 panel vignettes. These vignettes, intensely philosophical in scope, included an especially fine strip "Mossy Sparks," in which an old lizard goes off to die in the middle of a deep and dark forest. "Mourning Mourning", another outstanding strip, shows the depth of Bode's perceptivity.

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At this point note must be taken of his most important and professional work, "Deadbone", which ran strongly since its original inception in the May 1969 issue of Cavalier. Up to early 1975 "Deadbone", of course, changed considerably with the times and with Bode's permutating life-style.

In the beginning Vaughn created the world of Deadbone, focusing on a number of strange but wonderful creatures that peopled the Deadbone mountain. These creatures romped through adventures running the gamut of human emotions. However, the format of black-and-white was restricting, and in April 1970 he changed from the imposing halftones to brilliant colors; the first page showed a lizard watching colors drip down on the page, with the last panel drenched in full color. Then black-and-white Deadbone strips became a thing of the past.

From May 1970 until October 1972, a prevalent theme was Sex, and Vaughn drew his horny lizards in a variety of sexual escapades: lizards climbing on a girl's body; lizards balling 'broads'; attempted rape; soldiers riding their "Whorses"; a Necrophilic lizard; a lizard and a girl, both climaxing in free fall; vignettes on rubber fetishism and adultry, among other topics. However, these strips lacked the impact and strength of much of his earlier work, which is why, perhaps, he balanced the frivolous with the serio-comic or philosophical. For example, Bode would have 2 lizards having a duel -- but one lizard has a sub-machine gun, the other a brick. This was a statement on the Kent State murders. Or a Bode humor episode might have a soldier playing Polish Roulette: the soldier putting the gun to his head and firing until the gun goes off.

Philosophy, of course, permeated Bode's cartoony vignettes. These would often break the seeming endless strip of "dirty, repetitive sex jokes" that, according to one fan artist, came to mark Vaughn's "Deadbone Erotica" strips. An example of Vaughn's philosophical musings in "Deadbone Erotica" could be the poignant vignette entitled "Definitely Sun Day," in which a liz-

ard and a girl are about to be vaporized in their spaceship heading for the sun. The girl wants to hear the lizard say that he loves her, but he won't admit it. Why? We don't know. And they plunge into the sun.

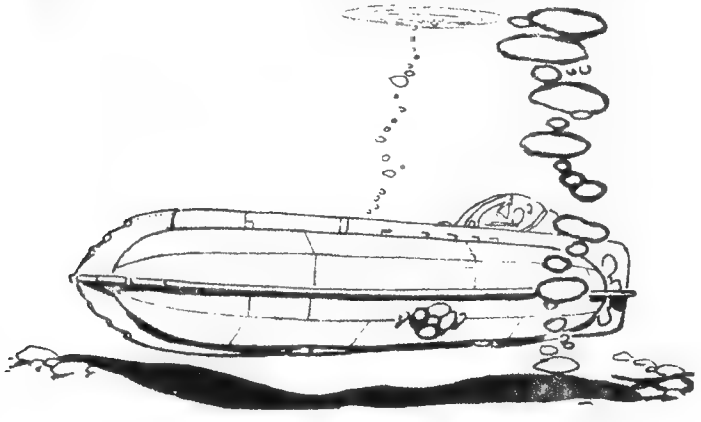
At his best, Vaughn forces us to face reality in a most painful confrontation. In "Sky Day" a lizard walks over a new-found planet, and he is happy and free and glad that he has parachuted onto an undiscovered world 170 billion miles from Earth! The lizard stands on the top of a mountain crest overlooking a vast ocean, beyond the horizon a beautiful purple, red, orange and yellow planet etched against a fluffy white back-drop of clouds. The lizard says: "I can take my ball helmet off cause the air is sweet an the weather is like windy spring. Dis place has fresh water seas, volcanos, caves, strange creatures, cultures and tribes, vast mountains an lost cities..." The lizard smiles and walks to the beach, saying: "I'm home." Then the scene changes to the same lizard crying; he is strapped to the wall, a shaft of white light spot-lighting him and his empty bowl. He is crazy and had dreamt it all, and his tears are our tears when we, like him, are wrenched back to reality.

Cavalier was not the only men's magazine to feature "Bode Erotica". Dapper printed a four page black-and-white strip called "Crab's Ball," which was later reprinted in the fourth issue of Junkwaffel. Also, Swank magazine featured nine installments of a three page color cartoon series entitled "Purple Pictography," with a new title every month under the Pictography banner. The first strip in the series, "Bort Dink: White Slaver," gave the impression that it would be oriented very heavily towards sex, and it was. The Sexuality increased as the strip drew nearer to its close, and about mid-point in the series, Berni Wrightson did all the art, while Vaughn handled the writing. After the series died, Jeff Jones took over in his own series, "The Jones' Touch".

Surprisingly enough, despite the amount of work that Vaughn did for the faneds or the pro markets, he always managed to find time to publish his own material, much of it never before seen and much of it in very limited editions, often given away to his friends. Das Kamph is a good example of the type of work that Vaughn would do for himself. Das Kamph is a series of 5" x 7" cartoons with captions, 100 cartoons concerned with illuminating the human side of war.

In addition to the warrior illustrations, Vaughn published posters, art-prints, handbills, numbered and signed copies comprised of collated "Deadbone" pages, and other limited edition items done primarily for his own self satisfaction. The vast quality and quantity of work prompted the Mug Shots editor to say that Bode was clearly "the most prolific and technically proficiant of the underground artists."

Censorship, a problem facing all creative artists, is oftentimes blithely ignored. Nobody likes it, but nobody does anything about it, unless they draw from the gut and break away, totally, completely, from its noose. For this reason, Vaughn rarely worked for any



publication that told him what or how to draw. This explains why (for the most part) book illustration, the mainstream comics and newspapers had never featured his work. Vaughn once said: "I don't have to put up with that kind of hassle." Other underground artists drew the way they wanted and drew it well, knowing that it is better to draw their way rather than drawing to specifications. For this reason Robert Crumb and Richard Corben shunned anything that smacked of censorship. The self satisfaction in doing the art they wished was worth more than the money, although, oftentimes, the amounts were staggering.

One field that permits total freedom, aside from fanzines and underground newspapers, is the relatively new field of Underground Comix. In this field an artist has no restrictions. If he desires to choose sex as his motif, he does -- and he often draws subjects that are so pathetic and trite that it is a point of embarrassment to readers.

Although some underground comics are downright banal and meaningless, the field itself has given birth to a new generation of artists, a new wave of creative men and women that write and draw what they feel, with no fears of reprisal; they ignore the squeals of horror from the Establishment who are still stuck on "Little Orphan Annie."

Much of Vaughn's early work, published in rare and obscure publications, saw reprinting in Junkwaffel comics. In addition to the lauded Junkwaffel series, Vaughn published numerous other books. Cheech Wizard is the focal point of an underground comic called The Collected Cheech Wizard. Schizophrenia, a split book, saw print much later.

But Vaughn's greatest individual creation was "The Man." To quote Vaughn: "Many say it is my best effort, my best work." The Man, published in a comic book format by the Print Mint (publishers of the Junkwaffel series), reprints the original Syracuse University edition, save the 'splash' drawing which shows The Man sleeping in his cave, holding his stick. The new edition has a hitherto unpublished color cover, one of Vaughn's finest color illustrations. "The Man" is universal and speaks of loneliness, showing it for all

its hollow victories and empty achings. Or as Ken Smith once said, "How can life be worth living without love?"

Much of Vaughn's work has seen publication, but much of it has never been seen by any, except of course, Bode. His Journals and his filing cabinets (crammed to capacity with unpublished, unseen Bode work! "Moon Frog", "Iron Gas,", "Kluger-Putch," and other series have been born, have been as developed as "Deadbone Erotica.") have laid dormant for years. All of us deeply regret his passing, knowing his originality and irrepressible talent. But thank God he left so much behind: for that we are grateful, and for that reason we, least of all, cannot forget him.

Personal grief is incommunicable; the obscene inadequacy of the English language at such times shows us the limits of semantics. For this reason you become inarticulate, wracked with an indescribable pain, when trying to express your grief at the passing of someone who really meant something to you.

Like Hannes Bok (another talented writer and artist), Vaughn Bode died at far too young an age. A decade ago Vaughn started his spiraling career, and now we've lost him. I keep thinking: "What would the next 5 decades have done to his career that the first decade hadn't already accomplished?" Then I realize such thinking is futile - we can't speculate on what he did or did not do; we must be satisfied with the work we had gotten.

But I digress. Much will be written on his talents as an innovative artist and writer. I want to share with you some scattered memories of Vaughn as a friend who, over the years, became increasingly important to me in the last few years.

Vaughn and I were always separated by geographical obstacles. While he was in his Syracuse, Woodstock, Utica, or San Francisco studio, I was in Virginia, working on The Bode Bulletin and working my way through college. For this reason, we met when our hectic schedules overlapped: once in his Syracuse studio, once at his Woodstock studio (in company with Jeff Jones, Berni Wrightson, B.B. Sams, and Richard Garrison), and three times at conventions (once at Noreascon in 1971, twice at the Comicons). Despite this, we kept up a barrage of letters; and our phone bills, as you can imagine, were astronomical.

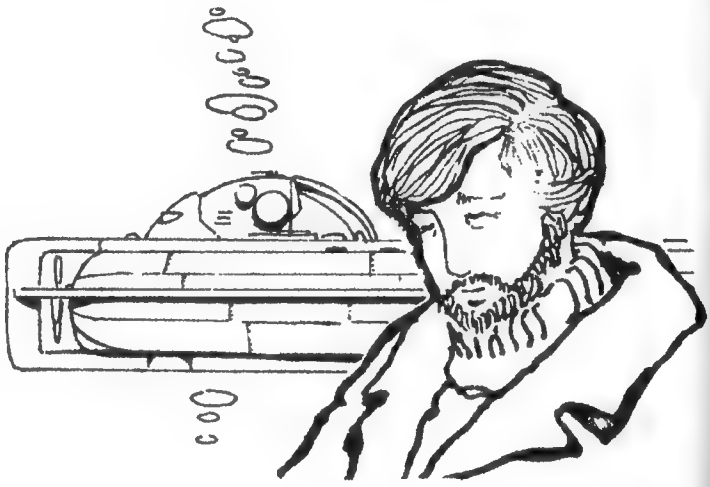
Those who knew Vaughn well knew that Vaughn never remained static. Every week he plunged into new projects, new plans that he hoped would reach fruition. He would bubble with excitement and discuss each project. And just as his projects changed constantly, so did his enthusiasms. Once he spoke highly of metaphysics, meditation, the guru Maharaja Ji, and Alpha Mind Control. Later he became more absorbed in exploring the world not in metaphysical musings but in deep looks at his personal life.

His artwork, too, reflected the intensity with which he lived. Anyone who laughed at "Cheech Wizard" has cried with "The Man". Vaughn was his art to the extent that he wrote and drew in order that his emotions could be spread out on a paper, giving him a cathartic feeling, and giving his readers a look at a complex individual who, baffled and amazed at the world around him, found it necessary to criticize the ugly ("The Rudolph") aspects of society and praise the more human elements of man.

Another aspect of Vaughn, rarely noted by those who did not know him personally, was his exceptional generosity. To faneditors he gave countless drawings for publication--usually for 2 copies of the magazine in which the art was printed. He gave frequent interviews at conventions and over the phone. He freely gave his time to sponsor exhibits at his own personal expense at major worldcons and comicons. Phil Seuling noted that Vaughn always put in something for the comicon auction, and George Henderson lauded Vaughn's generosity.

I remember his generosity, his quick laughter, his frequent jokes, his praise for well made objects, his enthusiasm for drawing, for writing, for extolling high standards of quality.

There are so many facets to him, and I saw only a few that time and circumstance showed me. I only wish he could have stayed with us longer. Because his was a rare and inimitable talent; because as an individual, apart from his artistic career, he went out of his way to help fan editors and friends; because those who knew him loved him, and their lives are poorer because of his untimely demise.



VINCENT BODĒ PRESENTS VAUGHN BODĒ'S CARTOON CONCERT

BY JAMES VAN HISE

One of the creations for which Vaughn Bode was much admired was his very creative and highly entertaining "Cartoon Concert". This was comprised of a slide show of Vaughn's work, each slide being one panel of art. When the slide was projected on the screen, Vaughn would do the voices of the characters pictured (only the art was projected on the screen, not the dialogue baloons). I knew very little of what it would be when I went in to see Vaughn perform it at the 1973 New York Comic Art Convention. I was truly amazed by what Vaughn had done, by the range of voices he used for the characters, as all of them spoke in some kind of cartton voice invented by Vaughn. It was the height of the convention and a memorable experience even to this day. When reading the cartoons he used in that show my mind can't help but recall the voices he used for the characters, especially in "Da Duel".

But with Vaughn's passing it was just assumed than this innovative show would pass with him. Not so! At the 1975 San Diego Comic Convention held July 30th through August 3rd, one of the surprise guests was Vincent Bode', Vaughn's brother. For those who think they hadn't heard of Vincent before now, think back to the "Self-Indulgence" issue of NATIONAL LAMPOON and the long color Cheech Wizard strip that was in there. This strip had Vaughn as himself in the strip and the strip was prefaced by a full page symbolic painting of Vaughn in full color...and it was painted by Vincent Bode'.

But on with the show.

On the second day of the San Diego Convention, Vincent Bode', aided by Brian Narelle (one of the actors in the movie "DARK STAR") put on Vaughn's "Cartoon Concert". It was just a mini version this day as they hadn't expected to put it on for a couple days so they quickly rehearsed it and did a twenty-minute show. There were foul-ups and false starts, errors and bloopers, but after awhile they got in the groove and did a fine job. Vincent and Brian both did voices, unlike Vaughn's performances in which he worked solo. Vincent and Brian both managed to capture the bizarre cartoon voices even to the range that Vaughn had exercised them. Cheech Wizard sounded a little bit less like W.C. Fields but it was close nonetheless.

During this first show Vincent spoke about Vaughn's funeral. He spoke of this after putting on Vaughn's famous top hat with a star on front [pictured twice on this page] which Vincent said he wore at Vaughn's funeral. "The casket had a small model of the Cheech Wizard on it, and when I got up and put this on it really freaked them out." Anyone who knew Vaughn knows he would have loved it.

Vincent said that he plans to try and get together with artist Larry Todd in the hope of continuing the saga of the Cheech Wizard. The audience cheered at the prospect. "But you'll never find out who's really under that hat," he added.

Three days later they performed the concert once again, and this time they had it down pat. The show progressed with nary a hitch. They had the voices done perfectly and even made the show twice as long. The second half of the show featured a lot of material which hadn't been published yet, this being several pages of "Cheech Wizard" Vaughn had drawn for NATIONAL LAMPOON and featured Cheech mysteriously escaping from his coffin prison (maybe he can do more than just the time distortion trick?) and several installments thereafter. Vincent said that the LAMPOON would be running six pages of Vaughn's work in an issue soon, probably these unpublished Cheech Wizards.

This second show also featured a piece which Vaughn had written in early July. It's uncertain what he intended it for as it's rather long, cosmic in scope, and highly symbolic in depth. It was presented in the show as "Bode' Takes A Trip" (which was one of the "Deadbone" pieces he had done for CAVALIER) and used just this artwork and title as the beginning, the rest of it matched with odd panels taken from "Deadbone", mostly those which had a strange, unworldly appearance. After announcing the title Vincent said, "That's the truth," and called it "One of his very recent all true adventures." It ended with the line "Yes Brothers and Sisters, the best is not to come, 'cause the best is right here now."

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ABOVE: VINCENT BODE FOLLOWING THE CONCERT. LEFT: BRIAN NARELLE AND VINCENT BODE.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

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A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

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JAMES VAN HISE / EDITOR

PHANTASMAGORIA #4 - $5.00 - 44 pages - Published by Kenneth Smith, Box 20020-A, L.S.U. Station, Baton Rouge, La. 70803

Once again Kenneth Smith has managed to put out a superior product in our times of rising printing costs and overall lack of interest. The art as usual is superb throughout, and includes four full color pages. The theme this issue is science fiction in a 34 page illustrated prose epic "Cereta Dreaming" which has Mr. Smith collaborating on a number of the illustrations with Frazetta, Wood, Kaluta, Hannes Bok, Curt Pardee and Roy Krenkel.

The PHANTASMAGORIA's are treasures, overflowing with fine art & interesting philosophical ideology. Pretty heavy stuff! This series is a labor of love in the truest sense, as evidenced by the number of people that contribute time and money into its production (At best it barely breaks even).

Printed on the best stock there is, it's a book that bears rereading many times. It's light and humorous yet heavy and serious at the same time. [Of note also is that this issue describes his (Smith's) new policy on the selling of his original art.)

If you like fine art or science fiction or both, check it out! You'll see the difference with the very first glance!

RATING 10 / JOHN R. ELLIS

VALLEY OF THE CLIFFHANGERS - $66.00 - 450 pages [hardcover book, 12" x 17 3/4"] - Published by Jack Mathis Advertising, Box 714, Northbrook, Illinois 60062

The stiff price tag on this book with separate the serial fans from the serial freaks, but the book itself is well worth it. I own a copy myself. It contains sixty-six chapters, each chapter averaging about eight pages and each chapter devoted to one Republic serial. This is what the book is solely devoted to, the serials of Republic. The foreward gives some interesting background on them and then the book plunges in with the chonological covering of each and every one of their cliffhangers. The text of each chapter retells the story of the serial and gives background information on the film while many well chosen stills illustrate it. Most stills chosen are those which aren't those you always see when an article on said serial appears somewhere. The book has some nice use of color in titles and nighlights on some of the pages.

The book is also indexed as well as having a separate list of technical credits for all the serials as well as an individual list of the serials filming schedules, budgets, etc.

If you love serials (and I do mean love) then you'll find this book well worth the price.

RATING 9 / JAMES VAN HISE

THE COMIC-BOOK BOOK - $8.95 - 360 pages (6 x 9) hardcover book - Published by Arlington House, 81 Centre Avenue, New Rochelle, New York 10801

Most comics fans will have read All In Color For A Dime, edited by Richard Lupoff and Don Thompson, which was a collection of essays on (mostly) golden age comic books. The same two editors have now produced the similar Comic-Book Book, with 13 more essays on a wide variety of comics.

Several of the chapters of the book are especially memorable: "The Duck Man" (by Mike Barrier on Carl Barks and his ducks), "Mickey Mouse and the Phantom Artist" (by Bill Blackbeard on Floyd Gottfredson and his newspaper Mickey Mouse strips), and "Of (Super) Human Bondage" (by Juanita Coulson on Wonder Woman and other super-heroines) are all very informative, thoughtful, and entertaining chapters.

Other well handled chapters include Don Thompson's "The Rehabilitation of Eel O'Brian" (on Jack Cole and his Plastic Man), Maggie Thompson's article on Eisner's Spirit, two chapters by Dick Lupoff on aviation comics, and Don Glut's "Frankenstein Meets the Comics". These are all good pieces, but don't come up to the excellence of the three mentioned earlier.

Other chapters have one or more shortcomings; the worst of these is Don Thompson's piece on EC comics. It contains several inaccuracies due to shallow research and wallows in an excessively "gosh-wow" atmosphere. Coming from a long-term EC fan and professional journalist, these shortcomings are especially disappointing.

There are also several errors in mismatched photos and captions, the product of gremlins at the printers.

Still, despite some faults, this volume belongs on the shelf of any serious comic fan.

RATING 8 / J.B. CLIFFORD, JR.

MEDIASCENE #15 - $2.50 - 36 pages (double-issue) - Published by Supergraphics, Box 445, Wyomissing, Pa. 19610 [Subscriptions 6/$4.00 and begin with next issue, not current issue] MEDIASCENE #15 is available from the S.F.C.A. for $2.00.

This issue is what is known as painful irony. The front cover is by Vaughn Bode of the Cheech Wizard and the final feature in the issue is "Confessions of a Cartoon Gooroo!" which is an article written by Vaughn about himself in June of this year, one month before his tragic death. The article is not about Vaughn's artistic career or anything having to do with that. The article is about Vaughn, the person. In rather relaxed terms he discusses his bi-sexuality and the lifestyle that went with it. In other words he bares his soul because that's where an artists work is born. The article may shock some people as it is very heavy, but I found it to be a fascinating insight into a remarkably complex personality who one month after writing those words accidentally killed himself. Unless you knew Vaughn, or unless you read this, you can't possibly fathom the type of mind that would engage in the type of exercises that he did. It's a courages piece of writing; and one that's very important.

Besides the house ads and news on coming comics from Marvel and DC (although Steranko's obviously pro-Marvel and anti-DC stance tends to distort his reporting) and news on coming films, there's a two-page article on ROLLERBALL, a one page article on SPACE: 1999, and a one page article on JAWS. It should be noted here that this is a tabloid, thus one page is still a big article.

On the comics front again there's a three page article on Barry Smith and what he has planned for the future. There's a lot of Smith artwork printed here including a centerspread drawing and one on the entire first page of this issue's second section. The article on Kirby's return to Marvel from DC acts as if he had been resurrected from the dead. It's accompanied by a full page pencil drawing by Kirby. There's also a beautiful article on the Tarzan cover paintings being done by Neal Adams. "The Forgotten Heroes Of Robert E. Howard" spans three pages and discusses his least known heroes. It has a nice one and one-half page illo by Steranko.

Steranko has also revived the Doc Savage and The Shadow fan clubs and there's information on joining those. So all in all this issue offers quite a lot of top flight entertainment and information; more than most zines do for sure.

RATING 9 / JAMES VAN HISE

SCIENCE FICTION REVIEW (formerly THE ALIEN CRITIC) #13 - $1.25 - 80 pages (5 1/2 x 8 1/2) - Published quarterly by Richard E. Geis, P.O. Box 11408, Portland, Oregon 97211

This issue contains a lengthy critique of Roger Elwood, whose recent heavy influence on the original anthology market has led to some controversy among sf fans. There is also an entertaining look at the old pulp Planet Stories, a commentary on sf and fantasy artwork, and assorted articles and reviews.

This magazine is a major meeting place for fans and pros; this issue contains letters or announcements from Robert Bloch, Ben Bova, Poul Anderson, Philip Jose' Farmer, Andrew Porter, Harlan Ellison, John Brunner, and others. Also, there is a listing of all recent sf and fantasy publications in "The Alien's Archives", describing contents in detail.

Everything is tied together by the personality of its editor and publisher, and the result is several hours of interesting reading. If you are more than casually interested in science-fiction, then the SCIENCE FICTION REVIEW is a magazine you will enjoy very much.

RATING 9 / J. B. CLIFFORD, JR.

THE OCCULT LOVECRAFT - $4.50 - 44 pages (5 1/2 x 8 1/2) - Published by Gerry de la Ree, Saddle River, N.J.

This is a limited edition of 990 numbered copies (of which mine is 654) and is selling so fast that it may already be out of print as you read this. I suggest checking out the dealers if you still want to try and get it. It may seem like a rather slender volume for the price, and it is, but weird fiction fans will see its value and snap it up for as soon as something like this goes out of print the price starts to climb.

What this presents are two essay-type discussions of previously unpublished non-fiction by H.P. Lovecraft. One deals with religion and materialism (the latter being something any comic fan will identify with) and the other discusses the incantation used in Lovecraft's 1925 story "The Horror at Red Hook". In conjunction with these are two commentaries by Anthony Raven.

What especially attracted me to this were the exquisite drawings in it by Steve Fabian, eight full pages, seven tiny drawings and a medium sized illo on the back cover. The larger drawings are some of the finest work I've seen Steve do and those of you who've seen his work in the RBCC during the past few months know the quality he's capable of.

It's a nice little booklet which should be obtained now while it is still relatively easy as it will become much sought after in the years to come.

RATING 9 / JAMES VAN HISE

OLDE TIME COMICS Vol. 1, No. 2 - $1.50 - 64 page tabloid - Published quarterly by Tower Press, Inc., Folly Mill Road, Seabrook, New Hampshire 03874

This newspaper (printed on quality paper rather than newsprint) was conceived and produced without reference to the existing comics fandom (it comes instead out of the nostalgia "industry"). Running across this publication came as a very definite (but very pleasant) shock.

There are 16 full color pages included among the many reprinted comics (mostly Sunday pages). Whereas most fan-originated reprints rarely venture before the 1930's, this newspaper concentrates on the early pre-1930 strips. Thus, it is a welcome addition to the list of publications reprinting vintage comic strips.

The editors have compiled a large selection of comics. I had never heard of many of the strips before seeing them in this paper: F. Opper's "The Dubb Family", Ken Kling's "Those Folks", Gene Byrnes' "Reg'lar Fellers", Palmer Cox's "Brownie Clown of Brownietown" (this one from 1907!), John Held's "Merely Margy", Crawford Young's "Clarence", "Us Boys" were all unknown to me.

Other better known but rarely seen strips included are Cliff Sterrett's "Polly", Sid Smith's "The Gumps", Milt Gross' "Nize Baby", Chic Young's "Dumb Dora", C.A. Voight's "Betty", F. Opper's "Happy Hooligan", Russ Westover's "Tillie the Toiler", and Carl Ed's "Harold Teen".

Of course, even more familiar strips are included, such as "Mutt and Jeff", "Little Orphan Annie", "Gasoline Alley", and "Dick Tracy".

Considering that reproduction from published newspaper strips is a difficult job, the quality of printing here is exceptionally good. No fan of vintage comic strips will want to miss an issue of this one.

RATING 9 / J. B. CLIFFORD, JR.

CLOSEUP #1 - $1.50 - 48 pages - Published by David Prestone, 46-16 Marathon Parkway, Little Neck, New York 11362

To inherit the mantle of the departed SPECIAL VISUAL EFFECTS BY RAY HARRYHAUSEN comes Closeup. It takes the quality and the design of the departed FXRH and puts it on heavy slick paper for the best possible reproduction results.

The first half of the book is devoted to THE GOLDEN VOYAGE OF SINBAD and discusses the models, the effects, the origins of the mythological creatures used, the musical score, the pre-production drawings and a comparison to THE SEVENTH VOYAGE OF SINBAD. There are a lot of stills and pre-production drawings used as well as some nice fan art including one piece by Dave Carson.

There's also an article on FLESH GORDON as well as a shorter one on LAND OF THE LOST. A lot of stills are used in both.

This slick new publication is a beautiful surprise for all stop-motion animation fans.

RATING 10 / JAMES VAN HISE

THE ELFLAND CHRONICLES #1 - 70¢ - 20 pages - Published by James D. Denney, P.O. Box 202, Hackesack, New Jersey 07603

This is a magazine devoted to fantasy. In five pages of text, with illustrations from contemporary comic books, Denney states his outlook on fantasy and his guiding principles for his new magazine. He includes two illustrated stories (11 pages) with fantasy themes, devotes a page to an old English folk ballad (with illustrations), and supplies a fine cover and a page of editorial introduction.

Everything is at an unusually high level, especially for a one man effort. The writing is highly literate, the artwork is very fine, and the layout and overall appearance is very professional.

Denney's art combines aspects of the styles of Wood, Williamson, Frazetta, and Wrightson (with maybe a little Bode'). Though imitative in style, it is very pleasing to view and skillfully executed.

All this for 70¢ postpaid. A fine job.

RATING 10 / J. B. CLIFFORD, JR.

STAR TREK SCRAPBOOK - 25¢ & SASE for each page - At least 11 published so far by Robert Gibbons, 511 E. Normal St., Springfield, Mo. 65807

Now, this has to be explaned a bit. What this is is a scrapbook which you collect one page at a time. When I picked these up at Houstoncon there had been eleven published. They are 8 1/2 x 11 pages printed on both sides, one page per subject. The subjects I have so far are: "How the Starship Enterprise photographic effects were created on film", "The Shuttlecraft", "Landing Party Equipment--Phasers, Communicator, Tricorder", "Medical Aspects of Star Trek", "The Transporter", "Alien Vessels (Part 1) Klingon and Romulan Ships", "Alien Vessels (Part 2) Tholian ship, Fesarius, Aurora, and I.S.S. Enterprise", "Starship Class Vessels and K-7 Deep Space Station", "Matte Paintings and Optical Matte Photography Techniques", "Aliens (Part 1) Romulans, Klingons, Talosians, and Salt Creature", and "Aliens (Part 2) Elaan, Losira, Yarnek, Providers of Triskelion, Amoeba, etc."

Each page provides the background on the subject discussed and prints an average of half a dozen small stills. As reference it is quite good due to the information provided and although the stills are well chosen the reproduction on them is only good about half the time, the other half being either only fair in repro or downright poor.

It's still well worth having though as a fine reference guide.

RATING 8 / JAMES VAN HISE

EQUINOX #2 - $1.25 - 40 pages - Published bi-monthly by Stellar Z, 4608 St. Nazaire Road, Pensacola, Florida 32505

Attractive packaging (coated cover, offset) doesn't save this one. There's a readable but ordinary short story, a couple of stories with fair art and minimal story, and some fair to poor illustrations. Here and there is a little good stuff, but most is not worth your time.

RATING 5 / J. B. CLIFFORD, JR.

CINEFANTASTIQUE Vol. 4 #2 - $4.00, 4/$10.00 - Published quarterly by Fred Clarke, P.O. Box 270, Oak Park, Ill. 60303

This has long been the finest fantasy film mag published and this issue is no exception.

There's articles on film director Jack Arnold who did such films in the fifties as IT CAME FROM OUTER SPACE, THE INCREDIBLE SHRINKING MAN, THE MOUSE THAT ROARED and THE CREATURE FROM THE BLACK LAGOON (from which a rare color still appears on the back cover). There's also an article on THE INCREDIBLE SHRINKING MAN itself, on the director of PHANTOM OF THE PARADISE, on the new film THE LAST DAYS OF MAN ON EARTH and even on the coming teleseries SPACE: 1999. There's even an article with color stills from THE STEPFORD WIVES. The front cover is in color and features THE PHANTOM OF THE PARADISE. This issue also includes news on coming films as well as reviews of current ones, some rather obscure.

This is an intelligently produced publication made especially for the film genre fan who wants to get deep into his subject matter.

RATING 9 / JAMES VAN HISE

FINDERS KEEPERS (F=K) #4 - 50¢ - 16 pages (4 1/4 x 11) Published by Wolf Lore Cinema Ltd., (Donald G. Jackson), P.O. Box 717, Adrian, Michigan 49221

This is an attractive little 'zine in an unusual format. Of most interest in this issue is a photo and interview with Berni Wrightson. There's also a pretty good comic strip, "Double Eagle and Co.", and various reviews and comments (although most of these are too short to be of real value).

RATING 7 / J. B. CLIFFORD, JR.

* * * * * * * * * * * * * * *

A FEW ISSUES AGO WE RAN A REVIEW ON "THE CLASSICS COMIC COLLECTOR", A CLASSICS ILLUSTRATED FANZINE PUBLISHED BY JIM SANDS, BOX 2084, UNIV. STATION, OKLAHOMA 73701. WE INADVERTANTLY LISTED THE WRONG PRICE FOR IT. IT'S SUPPOSED TO BE 50¢ EACH OR 6 ISSUES FOR $3.00.

* * * * * * * * * * * * * * *

OCCASIONALLY SOMEONE WILL WRITE ASKING WHY A FANZINE THEY SENT IN HASN'T BEEN REVIEWED YET. BE PATIENT. IT WILL BE REVIEWED. OVER THE PAST FEW MONTHS THE NUMBER OF FANZINES SENT TO "CRITIQUE" HAS BEEN INCREASING SO THAT WE HAVE MORE AND MORE ZINES TO REVIEW. THESE ARE DOLED OUT TO DIFFERENT REVIEWERS. JOHN ELLIS HAS SOME, BAXTER CLIFFORD IS USUALLY GIVEN A STACK WHICH WILL LAST HIM FOR A COUPLE ISSUES OF REVIEWS, AND I KEEP THE REST HERE. THERE IS NO SET ORDER IN WHICH THEY ARE REVIEWED, ALTHOUGH WE TRY TO REVIEW ZINES BEFORE THEY ARE MORE THAN A COUPLE MONTHS OLD. PLUS I OFTEN THROW IN REVIEWS OF SOMETHING NEW WHICH I FEEL IS IMPORTANT. SO HOLD TIGHT AND THANKS FOR SUPPORTING "CRITIQUE" AS IT IS POPULAR.

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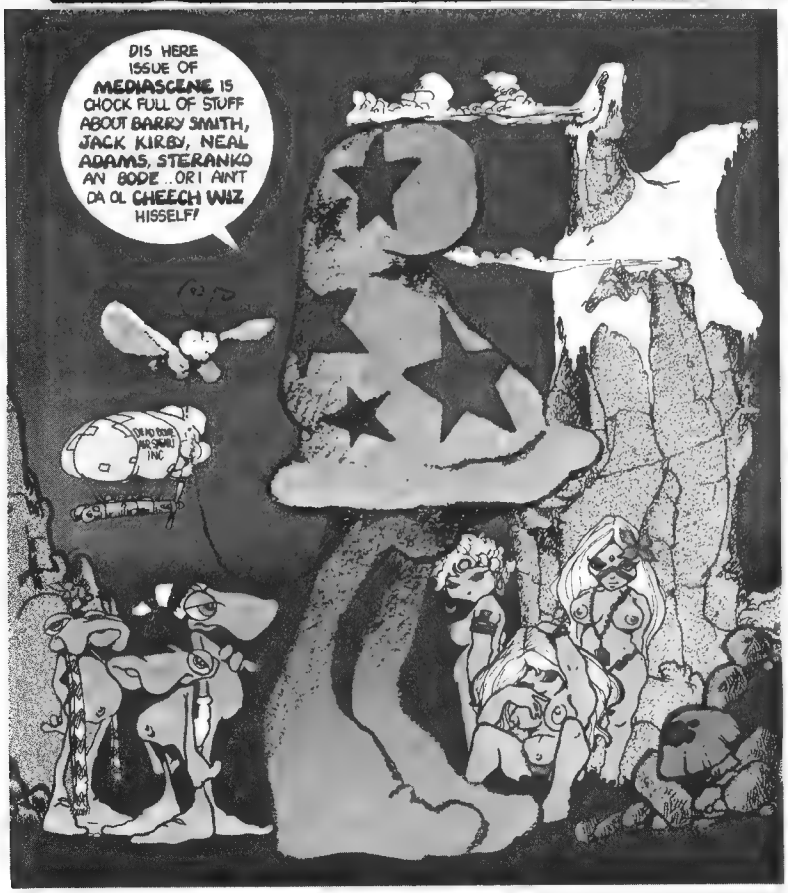
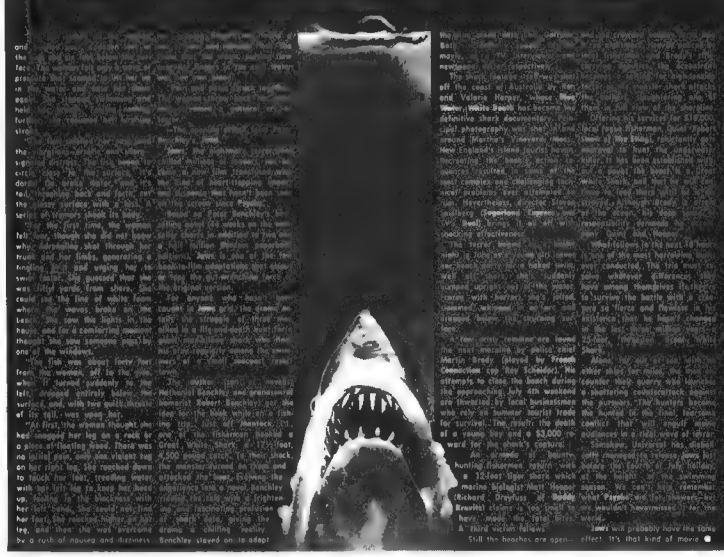

DIS HERE ISSUE OF MEDIASCENE IS CHOCK FULL OF STUFF ABOUT BARRY SMITH, JACK KIRBY, NEAL ADAMS, STERANKO AN BODE..OR I AINT DA OL CHEECH WIZ HISSELF!



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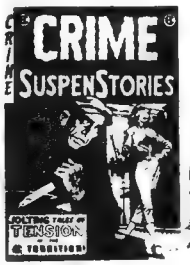

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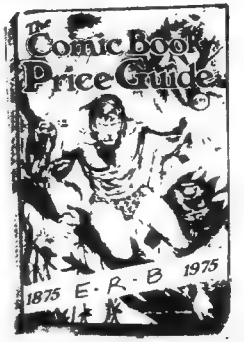

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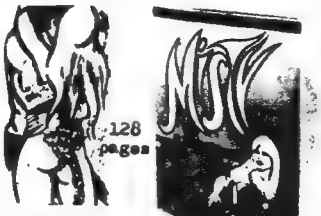

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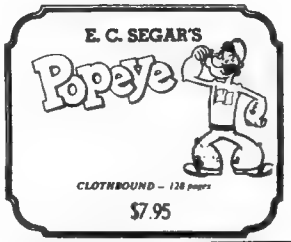

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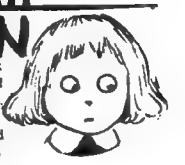

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Before I proceed to put you all to sleep en masse with the next umpteen pages of data, allow me to say a few things...

First of all, I'd like to thank any of you RBCC readers who made it to Louisville on July 25-27 for our RIVERCON fantasy convention; when I saw the overkill we were having with conventions all over th'place this summer, I was almost sorry that I'd planned one of our own...however, the whole deal came off rather well. For a medium-sized convention (about 700 attendance) RiverCon couldn't have been more successful. Most everyone claimed to have an enjoyable time (indeed, dealers claimed to have made more $$$ at RiverCon than at Houston & Oklahoma City COMBINED!). About the only discomfort (and here's a "warning" for anyone who wishes to try a general-fantasy-type convention of their own) was the presence of those snotty, pseudo-sophisticate SF fans who consider collecting comic-art to be on the level of primordial slime (but most of whom have several stacks of comics under their beds). I can't follow the logic that these sub-cretins use -- it seems self-evident to me that SF is to classic literature PRECISELY what comics are to fine art (and what Rock & Roll is to classical music). But aside from the trivial problems posed by these trivial mentalities, RiverCon was a hit!

Secondly: how many of you out there have heard about the new "Information Center Annex" that I'm doing for TBG? Lemmee' see your hands...(1, 2, 3...); well, before any of you hastey hearts jump to erroneous conclusions, be assured that these will be two seperate and distinct information centers! The RBCC version will continue with the same quantity & quality(?) as always...and the TBG "annex" will be produced in the same mold and flavor with a few differences. Inasmuch as I don't have time to do the RBCC IC as it is, I sure-as-heck couldn't do TWO ICs like this'n; therefore, ICAnnex will be, because of lack of time, a little less fancy (few if any illustrations or indexes). On the other hand, I shall endeavor to answer TBG readers' queries with the verve and enthusiasm(and occasionally tongue-in-cheek attitude) with which I approach the IC in my only TRUE love, the RBCC! But remember boys & girls, these will be two different ICs! How can I find time for all this? Well, I'm not sure I CAN...but I'm gonna' give it a gung-ho try!

Comic Book HALL of FAME!

Laurel Van Dyke nominates these issues as the all-time greatest single comic books: SPIDER-MAN #121 & 122; FANTASTIC 4 #116, 132 & 157; CAPT.AMERICA #113 & 176.
Next up, that prominently pre-eminent pulp person, Rob Weinberg(!) chooses the Donald Duck nightmare story in W.D.C.&S.#101, plus UNCLE SCRROGE #18 ("Land of the Pygmy Indians").
And that decided dean of Disney devotees, John Fawcett(!) names W.D.C.&S. #54 with Donald's ice-skating race to Pumkinburg.
John Kent's favorite issues are King's FLASH GORDON #1, 4 & 5 (Al Williamson); NICK FURY #7; SILVER SURFER #1; and that well done CLASSICS ILLUSTRATED special THE WORLD AROUND US #15 (prehistoric life issue with art by Williamson, Morrow, Glanzman, etc.)
Chris Lomelino names SPIDER-MAN #31-33, 121 & 122 (popular choices).

Now you may well recall an issue or two back when I was asked for an index to all the appearances of the Legion of Super-Heroes. Steve Andrews was nize emuff to send one in:

up top... ⇗

ADVENTURE #247(intro),267,282,290,293,300-380.
ACTION #267,276,287,377-390. JIMMY OLSEN #72 & 76.
SUPERBOY #172,173,176,183,184,188,190,191,195,197-present.
also:
SUPERBOY #89 introduced Mon-El, #98 did same for Ultra Boy and #117 featured alien duplicates of the Legion.
JIMMY OLSEN #77 showed Jimmy as Colossal Boy, while #99 had Jimmy as Sun Boy, Element Lad & Lightning Lad.
Does anyone know of any other Legion of Super-Hero appearances?

John Fishel and the Menomonee Falls crew Jerry & Mike (or is it Mike & Jerry?) in reference to my inability to answer the query of who is currently drawing the "Archie" newspaper strip, reminded me that in The Comic Reader #119 it was reported that Dan DeCarlo is doing the dailies whilst Stan Goldberg handles the Sundays. Y'know the tuff part of this job is not whether or not I have the source for a particular piece of information in my collection...it's being able to know or remember precisely where in this room to go for a particular iota of data at a particular moment!

Dave Klees and that Menomonee Falls crew Merry & Jike (or is it Jike & Merry?) may have the answer on that "Granny" type strip that Dave Campiti was asking about last issue: it was probably "Grandma" by Charles ("Chas.") Kuhn, a daily & Sunday strip that lasted '47-'68.

Paul Levitz hisself wrote in to augment my CHALLENGERS OF THE UNKNOWN index that appeared last issue (part 2 in this number): all the Jack Kirby art not inked by Wally Wood in that title was inked by a traditional Kirby ink-man, Marvin Stein.

And speaking of old Kirby stoff, Jim Vadeboncoeur sent in a lil' index of those WIN-A-PRIZE comics that I was asked about last time:

#1 -- cover:Kirby	#2 -- cover:JK
"The Emissary"(JK)6 pages	"Bullet Ballad"(Bill Drant)7 pgs.
"Win a Prize"(JK) 1 "	"Sir Cashby of Moneyvault"
"Tragic Clown"(?) 7 "	(JK) 4 pages
"About the Cover"(text)1 pg.	"Torpedoed"(Bob McCarty) 4 "
"That Giveaway Guy"(JK)3 "	"Story Behind Cover"(text)2 "
"On Ice"(text) 1 "	"Handsome Brute"(Jo Albistur)5 "
Poe's "Telltale Heart"(?)4"	"The Bull"(Bob McCarty) 5 pgs.
"War Diary"(Bob McCarty)6 "	

Still on the subject of old Jack Kirby (hm...that came out sounding like an insult) Jim Vadeboncoeur answers the query I received about Kirby's mid-50's work at DC with this partial index:
CHALLENGERS #1-8; HOUSE OF MYSTERY #65,70,72,76,84 & 85;
HOUSE OF SECRETS #8 & 12; MY GREATEST ADVENTURE #15,16,18,20 & 21;
SHOWCASE #6,7,11,& 12; UNEXPECTED #12,13,15-18,21,23 & 24.
WORLD'S FINEST #96-98; ADVENTURE #250-256. Any others???

And now gentlesman...into the Maelstrom!

JOHN BAKER -- Gradyville, Kentucky.
IF YOU HAVEN'T DONE SO SOMETIME EARLIER, COULD YOU GIVE AN INDEX OF 'WALT DISNEY'S COMICS & STORIES'? I HAVE MANY QUESTIONS ON THE RUN SUCH AS THE 1ST APPEARANCE OF GLADSTONE GANDER, JR.WOODCHUCKS, TRADITIONAL-STYLE SCROOGE, PAGE COUNTS, ETC.

People have wondered how I, as a Disney fan, could resist doing a WDC&S. There have been 2 reasons: 1-WDC&S strips, with the exception of Mickey Mouse, never had titles! That would rather tend to make an index difficult to compose or interpret. 2-I didn't HAVE a full set of WDC&S to make such an index possible. HOWEVER-(trumpets please) at RiverCon I purchased a WDC&S #5 & 6 which at long last completed my set #1 to the present!!!!! Therefore, damn the titles and full speed ahead. Beginning next issue I will commence a WDC&S in-depth index to be serialized in each successive RBCC (for some time to come) unless you folk want som'tin else(?).

WHAT FAN-MAGAZINES CONTAINED YOUR 'UNCLE SCROOGE' AND 'DONALD DUCK/4 COLOR/BARKS INDEXES, AND WOULD YOU REPRINT THEM?

Naturally, the first indices that I ever did were UNCLE SCROOGE and DONALD DUCK...however that was years ago and far away; and although these are my favorite series and I'd love to reprint them for the benefit of late-comers, I think that there are simply too many other comic series yet to index for me to start reprinting already. At any rate, the UNCLE SCROOGE index appeared in COLLAGE #5-7 and was reprinted in FANDOM ANNUAL #3; the DONALD DUCK/4 COLOR/Barks index appeared in the IC in RBCC #92 (none of which is available any longer).

COULD YOU LIST THE PLACES WHERE BARKS ART HAS APPEARED OTHER THAN IN 'DD', 'US' & 'WDC&S'???

We're all anxiously awaiting Mike Barrier to publish his revised collected Carl Barks bibliography. This volume will index with great detail EVERYTHING the Duck Man ever did; as soon as I hear of this magazine's (book's?) availability I'll report same in these pages! You betcha'!

WHO ARE SOME OF THE OTHER ARTISTS/WRITERS WHO HAVE WORKED ON THE DISNEY DUCKS???

Extend this question to include Mickey Mouse and there you have the most oft-asked baffler that I've been repeatedly confronted with since I took over IC. I wish somebody... anybody could help out on this'n!

The Queen of Diamonds shared a strip with Rocket in PEP #1-12. In this Lin Streeter strip, the Rocket was pilot of a large spaceship which crashes in the Diamond Empire where he becomes an ally of said Queen; the strip was very similar to Flash Gordon. Commandette made her one-shot show in STAR STUDDED #1, 1945 from Cambridge House; she was movie star Betty Babble in reg'lar life, and wore a white dress with green cape, mask and "robin Hood" cap in this swipe of the Black Cat strip.

COULD YOU TELL ME WHICH ISSUES OF 'WOW' AND 'MARVEL FAMILY' HAD UNCLE MARVEL IN THEM???

Actually, as a matter of fact, frankly, in truth, no.

BILL WESTPHAL -- Monterey, California.
WHAT GOOD IS THE COMICS CODE AUTHORITY? THEY DON'T DO ANYTHING! SPIDER-MAN #96-98 WERE NOT APPROVED BY THE CCA, BUT MARVEL PUBLISHED THEM ANYWAYS. SO IF THE CCA DOESN'T REGULATE WHAT COMICS PRINT, THEN...WHAT DOES THE CCA DO???

First of all, what you might not realize is that the CCA is a self-imposed censor; the comics don't have to obey it, they choose to. You notice that Gold Key and Harvey pay no attention to it. I doubt if the editors at DC & Marvel will agree with you that the CCA "doesn't do anything" - the CCA has a whole book full of stuff that they will not allow to appear in a comic with their seal of approval (and what that is exactly is fodder for a seperate article). To my understanding the comics created the CCA in 1955 to placate an enraged public and assure them that comics had a board of censors to insure that they would no longer turn children into depraved criminals and sex-perverts at age 7. One aspect that confuses me is not what the CCA accomplishes...I believe it's a worthwhile endeavor...but why do the companies keep it around if it ever gets in their way nowadays. The public has long since completely forgotten what the CCA is or what it does, and they'd never miss it - allowing comics to print whatever they please in order to sell more comic books (which is, after all, the sole reason they're in the business). The fact that comics aren't forced to accept the CCA was proven by those SPIDER-MAN issues you mention. And yet, the comics still go far outta' their way to comply with the CCA - which seems to me to be a noble gesture. But one final note on the value of the CCA: Dell comics never used nor, indeed, ever even NEEDED the CCA... and yet Dell, to my way of thinking, produced the best series' of comics of all time, may they rest in peace.

MIKE COXE -- Bennettsville, South Carolina.
WAS THE FIRST 'KA-ZAR' SERIES (25¢ SIZED) MARVEL DID A FEW YEARS BACK ALL REPRINT...& IF SO WHAT DID IT REPRINT???

I shall let fly with a mini-index:
KA-ZAR #1(Aug.1970)
"The Coming of Ka-Zar"(intro) reprint from X-MEN #10
"In His Footsteps, the Huntsmen of Zeus" (new material... a Hercules strip continued to SUB-MARINER #29.)
"Mystery of the Midnight Stalker" from DAREDEVIL #24.

#2 (Dec. 1970)
"Sightless in a Savage Land" from DAREDEVIL #12
"From the Sky, Winged Wrath" Angel strip - new material
"The Secret of Ka-Zar's Origin" from DD #13

#3 (March 1971)
"The Coming of Ka-Zar" from SPIDER-MAN #57
"If This Be Justice" from DAREDEVIL #14
"In the Den of the Dazzler" new Angel strip

A last note: Check the cover of #1 if you have it...look in the grass just above Zabu's rump...if you use your imagination you'll see a dirty word (THE dirty word) that Herb Trimp is purported to have hidden on the cover. Henh henh.

OVERSTREET LISTS A 'CONAN KING-SIZE' (NOT 'GIANT-SIZE') #2 PUBLISHED IN JUNE 1974. IS THIS CORRECT? I NEVER HEARD OF IT.

Neither has anyone else. Not even Crom.

(BLANK SPACE)

ROBERT HEAP -- York New Salem, Pennsylvania.
I'VE RECENTLY BECOME INTERESTED IN MARVEL'S SUPER-HEROES. HOWEVER, SINCE I'M REALLY A COMIC READER, I LIKE TO COLLECT THEM ON A CHEAP LEVEL (me too, there Robert). WHAT I'M LOOKING FOR IS AN INDEX TO MARVEL'S SUPERHEROES WHICH WOULD GIVE ME STORY TITLES (AS WELL AS CREDITS, ETC.) SO THAT I COULD HUNT DOWN REPRINTS. WHERE CAN I GET SUCH AN INDEX???

I've mentioned this'n before: George Olshevsky (260 Wellesley St. East, #2203; Toronto, Ontario, Canada; M4X 1G6) has a complete in-depth computerized index to all the Marvel hero titles. Cost is $7.50 (cheap considering it's 700 pages long and comprises about $30 of computer time). It's an invaluable index -- in fact George helped me with the Spider-Man & Iron Man indexes in this issue by plugging their names into this electric index of his. Rather spiffy - recommended.

RANDY MILLER -- Traverse City, Missouri.
BOTH MARVEL & WARREN RAISES THEIR BACK ISSUE PRICE CONSIDERABLY AFTER A FEW MONTHS. QUESTION: DOES MOST OF THIS PRICE GO TOWARDS STORAGE COSTS (AS THEY CLAIM) OR FOR PURE PROFIT???

Naturally, this is something I can't answer. However, I don't understand why, if these are "storage costs", a #1 would sell from them for more than a #50. Right in Warren's ads they say the high-priced issues are those in small supply (Warren recently priced his FAMOUS MONSTERS 1972 YEARBOOK at $10.00); but if as the publisher he's had this & other issues all along, why should he keep increasing the price on 'em? Surely they can't make a decent profit off back issues - it seems like a petty practice for a publisher to get mixed up in. Then again, it's fairly obvious that back-issues of EERIE and CREEPY are continually reprinted (except for several EERIEs whose plates may have been lost)...so maybe Warren & Marvel depend on back-issue sales for coffee money or sump'tin...I dunno'.

WHO WERE PETER PARKER'S PARENTS AND WHAT WAS THE PLOT OF THE STORY THAT THEY APPEARED IN IN THE 1968 SPIDEY ANNUAL #5???

Pete's pop was a Richard Parker, Uncle Ben's brother...his mother's name was never mentioned. In the 1968 ANNUAL we learn that R.Parker & wife were killed in a plane crash in June 1949 in Algeria and labeled as traitors (enemy agents for the Red Skull). Pete(Spider-Man) travels to Algeria, confronts the Red Skull (who's been layin' around there for 19 years?) and ultimately clears his father's name (he'd actually been a secret U.S. agent...same ol' story).

GEOFF SCOTT -- Poughkeepsie, New York.
IN WHICH 'DETECTIVE' DID ROBOTMAN GET HIS ROBOT DOG ROBBIE; AND DID THE MUTT APPEAR WITH HIM IN EVERY STORY AFTER THAT?

First of all, Robotman appeared in STAR SPANGLED #7 (April 1942) to #82(July'48), and DETECTIVE #138(Aug.'48)and #139-154, 155-202(Dec.'53), and a reprint in the DAISY HANDBOOK #2. Robbie the Robot-dog goes back further than Robotman's DETECTIVE run -- Robbie debuted in STAR SPANGLED #29(Feb.'44) and appeared in almost (but not quite) every strip afterwards.

CAN YOU TELL ME ANYTHING ABOUT THE FOLLOWING LADIES: QUEEN OF DIAMONDS, COMMANDETTE???

RICHARD FINN -- Portland, Oregon.
COULD YOU LIST THE APPEARANCES OF SPIDER-MAN???

Aye, verily.

STRIPS
AMAZING FANTASY #15.
SPIDER-MAN #1-date.
SM ANNUAL #1-9.
GIANT-SIZED SUPER-HEROES#1.
" " SPIDER-MAN #1-5.
SPECTACULAR SPIDER-MAN #1 & 2,
SPIDEY SUPER STORIES #1-date.
MARVEL TEAM-UP #1-17, 19-22, 24,25,27,28,30,31,33,34,36-on.
MARVEL SUPER-HEROES #14

SM STRIP REPRINTS
KA-ZAR quarterly #3
DR.STRANGE #179.
VAMPIRE TALES #5.
MARVEL COLLECTOR'S ITEM CLASSICS #1 & 2.
MARVEL TALES #1, 3-date.
MARVEL TREASURY EDITION #1.
" " " SPECIAL #1.
MARVEL SPECIAL EDITION #1.
EYE MAGAZINE Feb. 1969.

CAMEOES & GUEST STARRINGS
AVENGERS #3,11,58-60,85,118; ANNUAL #2 & 5.
DAREDEVIL #1(cover),16,17,27, 42,54,77,103; ANNUAL #3.
FANTASTIC FOUR #73,116,133; ANNUAL #1 & 3.
TALES TO ASTONISH #57 & 59.
HULK #153.
SUB-MARINER #14,40,68 & 69.
THOR #148 & 233.
LUKE CAGE #12 & 17.
SILVER SURFER #14 & 15
STRANGE TALES #115,119,156.
FEAR #15 & 20.
STRANGE TALES ANNUAL #2.
DR.STRANGE #2.
CAPT.AMERICA #137,138,152,179.
VAMPIRE TALES #1.
X-MEN #27 & 35.
AMAZING ADVENTURES #1.
MARVEL FEATURE #1.
MARVEL TEAM-UP #23.
CREATURES ONNA' LOOSE #31-33.

There might be several 1975 additions to this 1974 listing(?)

GEORGE LUMPKIN -- Alexander City, Alabama.
WHAT WERE THE FIRST ISSUES OF 'ACTION','SUPERBOY','BATMAN' AND 'DETECTIVE' TO CARRY THE COMICS CODE STAMP ON THEM???

The questions people ask me!!! That would be ACTION #202, SUPERBOY #39, BATMAN #90 & DETECTIVE #217...these were all the March 1955 issues (the Month of the Code!).

WHAT ISSUES OF 'ADVENTURE' AFTER #400 CONTAIN SUPERGIRL???

#401, 402, 404-424 (#403 being a giant-sized Legion reprint).

STEVE CHMIEL -- Milwaukee, Wisconsin.
PLEASE LIST ALL OF SHOMBERG'S COMIC ART CREDITS.

Alex Shomberg ("Xela") did a few strips: Capt.Daring in USA #7, Jon Juan for Toby in 1950, plus SF&F stuff for Ziff Davis in 1950. But Xela's forte was COVERS! He did covers featuring virtually every hero Marvel, Nedor, Harvey or Holyoke turned out during the 40's. Shomberg covers always featured large groups of heroes & villains in mammoth battle scenes; nazis sported their customary fangs and nips all had bright yellow skin, pointed ears, and buck-fangs. A tad biased in approach.

CHRIS LOMELINO -- Springfield, Illinois.
CAN YOU NAME ALL THE PLACES THAT IRON MAN HAS APPEARED???

Aye, even more verily:

STRIPS
TALES OF SUSPENSE #39-99.
IRON MAN & SUB-MARINER #1.
IRON MAN #1-date.

IM STRIP REPRINTS
IRON MAN ANNUAL #1 & 2.
GIANT-SIZE IRON MAN #1.
MARVEL SUPER-HEROES #28-31.
COLLECTOR'S ITEM CLASSICS #3-22.
MARVEL'S GREATEST COMICS #23-28.
DOUBLE FEATURE #1-date.
MARVEL TALES #1.

(MARVEL DOUBLE HYPHEN #1)
↓
(...GIANT-SIZE SUPER-VILLAIN TEAM-UP is MARVEL TRIPLE HYPHEN.)

CAMEOES & GUEST STARRINGS
SPIDER-MAN #86; ANNUAL #1,3.
AVENGERS #1-16,20,22,45,47, 51,58,63,66-88,90,92-date; ANNUAL #2-5; GIANT-SIZE#1-4.
CAPT.MARVEL #14,26-28,30-32,34.
DAREDEVIL #9-11,73,119.
FANTASTIC 4 #116,133,150; ANNUAL #3
GHOST RIDER #7.
TALES TO ASTONISH #59,82.
HULK #128,131,139,140,144,153.
SUB-MARINER #14, 35.
JOURNEY INTO MYSTERY #101.
THOR #204,230,232-234.
LUKE CAGE #17.
STRANGE TALES #156.
CAPT.AMERICA #100,140,154,171, 173 & 176.
X-MEN #31.
MARVEL FEATURE #9 & 12.
" TEAM-UP #9,10 & 29.
AMAZING ADVENTURES #12-15.
MARVEL TWO-IN-ONE #1.
MARVEL TRIPLE ACTION #5-date.

WAYNE BAUBER -- Fresno, California,
WHAT ISSUES OF GOLDEN AGE TIMELY COMICS HAD ONLY THEIR BIG 3: CAP, HUMAN TORCH & SUBBY, WITH NO OTHER HEROES IN IT???

The only "golden age" comics like this that I know of were ALL SELECT #1 & 2; any other Timelys always had an appearance by at least one other hero. Now there were certain such comics in the mid-fifties: YOUNG MEN #24-28 & MEN'S ADVENTURES #27 & 28 featured nothing but your "big 3" heroes.

HOW MANY "BIG BIG BOOKS" WERE THERE???

I have listings on hand of Big Little Books, Little Big Books, Better Little Books, Jumbo Books, etc., etc....but I don't have a definitive index to the BIG BIG BOOKS from Whitman. Anyone else???

HAS ANYBODY COMPILED A LIST OF ALL THE SUPER-HEROES???

Of course, for the "golden age" heroes, there's Jerry Bails' COLLECTOR'S GUIDE: THE FIRST HEROIC AGE that I always plug. There was supposedly a similar index for the rest of herodom in comics being written by someone somewhere...but I haven't heard any more about it for some time.

COULD YOU TELL ME THE CONTENTS OF 'JACKPOT' COMICS???

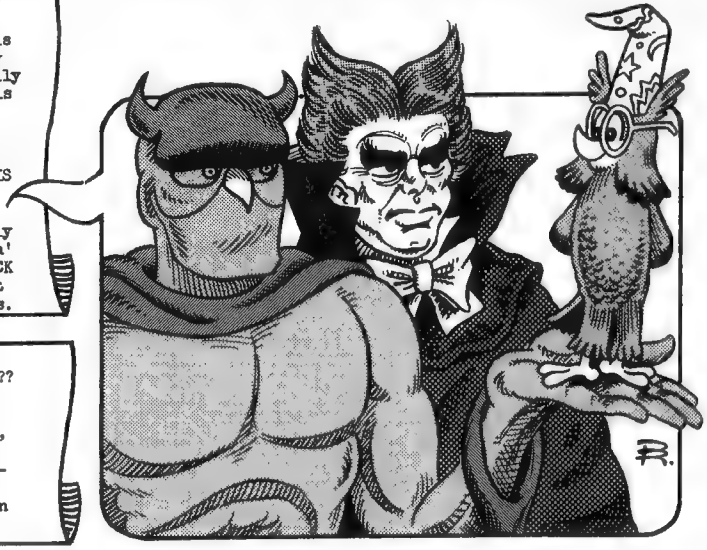
Short of doing a whole index on it, I can tell you of the features it contained:
JACKPOT #1 (Spring 1941) to #9 (Summer 1943)... MLJ
Steel Sterling, Mr.Justice & the Black Hood: #1-9;
Sgt.Boyle: #1-8; Archie: #4-9; Clancey & Looney: #5-9;
Senor Siesta: #7; Cubby the Bear: #8; Porkchops: #9.

STEVE JOHNSON -- Boulder Creek, California.
COULD YOU PROVIDE ME WITH SOME BACKROUND INFORMATION ON THE FEMALE MEMBER OF CHARLTON'S SUPERHERO GROUP "THE SENTINELS"?

Mentalia, who used an ESP helmet, appeared with the Sentinels in THUNDERBOLT #54-59. To quote #54, page 2, panel 2: "Cindy Carson, blonde, beautiful and brainy, 19 years old & hopefully one of Hollywood's future deb stars."(And her phone number is 228-1961.)

BELLE WAYNE, NEWSPAPER REPORTER & GIRL-FRIEND OF THE BLACK OWL (NICK TERRY) JOINED THE BLACK OWL IN COSTUME IN "CRACK-AJACK FUNNIES" #32. WAS SHE REFERRED TO AS 'OWL GIRL' IN THIS STORY? DID SHE MAKE OTHER APPEARANCES IN COSTUME???

Hold on there - you've got a few wires crossed. It was simply the Owl, not the Black Owl; but Belle Wayne (that name kinda' sings, don't it?) did assist the Owl in costume in CRACKAJACK #32-43. When The Owl moved to POPULAR (#72-86) Belle may not have even been in costume though she appeared in all stories.

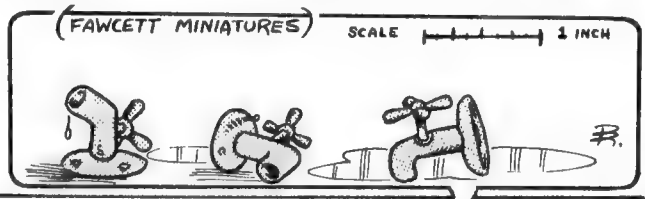


W.ROGERS ABBOTT III -- Oklahoma City, Oklahoma.
WAS "DESTINY" KILLED IN'SUB-MARINER' #7 OR 8 OR AFTERWARDS???

Well, W.Rogers Abbott III, Destiny's appearances were thus: TALES TO ASTONISH #101, IRON MAN & SUB-MARINER #1(one-shot), SUB-MARINER #1, 6 & 7 whereupon he did indeed expire! His serpentine crown of power continued to plague the heroes until SUB-MARINER #13, and popped up again in CAPT.AMERICA #180-182 proving that you can't keep a good serpentine crown down.

RONALD GOMES -- Pierrefords, Quebec, Canada.
I HAVE A VAGUE RECOLLECTION OF A "PEANUTS" COMIC BOOK -- WAS THIS WORK BY CHARLES SHULZ, AND IF NOT, WHO WAS IT???

As to the comics,there were PEANUTS/4 COLOR #878, 969, 1015, 4-13 from Dell in 1959-60. In 1965 Gold Key gave us #1 - 4. These had all been preceded by "Peanuts"' first comic-book appearances in Dell's TIP-TOP #176-225.
I don't have any of these issues now...I did when I was a wee tad - so as to whether it was Shulz' work or not... I'd say it was! I recall that the stuff was quite clever and artistically VERY similar to Shulz' old style...and inasmuch as I've NEVER seen anyone come close to imitating Shulz' style, I'll guess that it indeed was Shulz. After all, Walt Kelly continued to do POGO comic books for years after it began appearing in the newspapers.



CARL McKENZIE -- Murfreesboro, Tennessee.
PLEASE GIVE ME SOME INFORMATION ON THE 1943 FAWCETT MINIATURE COMICS & THE 1946 WHEATIES FAWCETT & DC GIVEAWAYS: WERE THEY REPRINTS?'CAPT.MARVEL ADV.' #20 HAD A MINIATURE GLUED TO ITS COVER - WAS IT DIFFERENT FROM THE ABOVE?

I don't have but a few of these things so I can't say to much about their contents. However judging by the examples I have I'd say that the 1943 Fawcett miniatures are reprints (judging by how poorly some panels are cropped)...and that the 1946 Wheaties giveaways are originals (judging by the fact that I'd once heard that at least the Flash issue was written especially for Wheaties). Other than this, all I can do is list the titles of the 1943 & 46 Fawcett miniatures: 1943:
Balbo, Bulletman, 2 Capt.Marvels, C.M.Jr., Commando Yank, Golden Arrow, Ibis, Lance O'Casey, Minute Man, Mr.Scarlet, Phantom Eagle, & Spy Smasher.
1946: "Capt.Marvel & the Horn of Plenty"
"Capt.Marvel Jr. & The Case of the Poison Press".

PLEASE GIVE US SOME INFORMATION ON THE SMALL 100 PAGE COMICS ABOUT 1942 FROM HARVEY.

"Small 100 page comics". This, class, is known as a paradox. Actually, these issues were 100 pages thick but smaller in width & heighth than normal. All I can tell you is:
POCKET #1-4 (Aug.'41-Jan.'42) featuring Black Cat, Cadet Blakey, Red Blazer, Zebra, Phantom Ranger.
SPEED ran a full #1-4 but only #14-16 were "small 100 page comics" featuring Shock Gibson, Capt.Freedom, Pat Parker, Ted Parrish, the Wasp, Ted Parrish "and a host of others".

PULPS

For the third straight issue the pulp section contains no new questions, just old answers. Last issue I stammered about an old pulp that featured MLJ's hero the Black Hood. Bob Weinberg hisself sent me the information I sought: Black Hood appeared in 3 pulp issues after a title change from an earlier series (and WITH a title change within the 3 BH issues). An index of sorts:
"BLACK HOOD DETECTIVE" v2 #6 (Sept.'41):"Death's 5 Faces".
"HOODED DETECTIVE" v3 #1 (Nov.'41):"Corpse Came C.O.D.".
"HOODED DETECTIVE" v3 #2 (Jan.'42):"Whispering Eye".
The writer was one G.T.Fleming-Roberts, a pulp-writer's name if ever I heard one.

TEE VEE!

TV SERIES/EPISODE HALL OF FAME ***Quite a few nominations:
Greg Robertson chooses "Star Trek"/"A Piece of the Action"& "Journey to Babel"; "12 O'Clock High"/"Graveyard"; and "Maverick"/"A Fellow's Brother".
Laurel Van Dyke names "Star Trek"/"This Side of Paradise" & the 2 hour 1972 season-opener for "Bonanza"/"Forever".
Bob Weinberg(!) nominates the "Maverick" parody of Bonanza: "3 Queens Full" with Joe Wheelwright (Jim Backus) and his 3 sons, Henry, Moose & Small Paul. (Rich, huh?) Also: "Wild Wild West"/"Night of the Steel Assassin" & "...the Dragon Screamed"; Thriller/"Pigeons From Hell"(Robert E.Howard) & "Yours Truly Jack the Ripper".
Bill Henry's favorite is "Star Trek"/"The Corbomite Maneuver".
Ruth Bell sends these in: "Star Trek"/"Amok Time"&"Is There In Truth No Beauty?"; "Girl From UNCLE"/"Mother Muffin Affair"; and the final episode of last summer's "Touch of Grace".
Wally Stoelting says "Avengers"/"House That Jack Built", UNCLE/"Mad MAD Tea Party Affair", the last two episodes of "The Prisoner", the pilot of "T.H.E.Cat", "Wild Wild West"/"Night of the Living House", plus many"Maverick" episodes.

And Ray Elliott nominates the "Naked City" episode when Inspector Muldoon was killed off so that John McIntire could do "Wagon Train", "The Defenders" concerning a man who kills a Cuban commie visiting NYC, the "Lawman" with Sammy Davis Jr. as a cowboy (I thought I recalled that on "Rifleman"), the "Untouchables" pilots on Desilu Theater, and "Avengers"/"Touch of Brimstone"(I'll hafta' admit that that's a good'n! It was too hot for the networks to touch and is shown on the syndicated reruns -- at one point Mrs.Peel is crowned Queen of Sin at an orgy and done up in leather & straps & chains & spikes. Uhnn.)

TV indexes this issue: Craig Henderson is the fella' wot usually provides my indices with the writer & director data as well as many of the episode titles. However, due to popular demand, I chose two series on which Craig had no information (Craig specializes in spy-type series) and the result is two rather mediocre idexes missing all writer/director data and many titles. If anyone can help out,especially on those missing titles, you'd have my most profound gratitude!
At any rate, in accordance to the demands of Greg Vander Leun, Bill Henry and Wally Stoelting I offer an index to "The Invaders". And for Ken Jacowitz, Jerry Beck, Bob Houston, Nick Dyshuk, Bill Henry and Ronny Bedoya the most requested index of IC history: "The Time Tunnel"! (This is starting to read like the "You Axed For It"section of FAMOUS MONSTERS). Anyhow, see index section...

GREG ROBERTSON -- Des Moines, Iowa.
CAN YOU GIVE ME SOME INFO ON "ELFAGO BACA"&"SWAMP FOX"???

Certainly. These were, of course, mini-series on "Walt Disney Presents" during the late 50's.
"The Nine Lives of Elfago Baca": Robert Loggia starred as this sheriff/lawyer with a flair for fighting and perpetual sympathy for the underdog. James Dunn costarred as his senior law partner. Here's an abridged index of this western series:
10/3/58:"Nine Lives of E.B."; 10/17/58:"4 Down & 5 Lives To Go"; 11/28/58:"Lawman or Gunman"; 2/6/59:"Attorney at Law"; 2/20/59:"The Griswold Murder"; 11/13/59:"Move Along Mustanger"; 11/20/59:"Mustang Man, Mustang Maid"; 3/18/60:"Friendly Enemies At Law"; 3/25/60:"Gus Tomlin Is Dead".
"The Swamp Fox" starred Leslie Nielsen as Gen.Francis Marion, the American guerilla-fighter of the Revolutionary war:
10/23/59:"Birth of the S.F."; 10/30/59:"Brother Against Brother"; 1/1/60:"Tory Vengeance"; 1/8/60:"Redcoat Stategy"; 1/22/60:"Case of Treason"; 1/8/61:"A Woman's Courage"; 1/15/61:"Horses For Greene".

ROGER CALDWELL -- Kingston, Tennessee.
WHAT TV SERIES WOULD YOU CONSIDER THE ALL-TIME BEST? WOULD YOU GIVE A LIST OF YOUR 10 FAVORITE SERIES???

Well, I know I'm really starting to go somewhere when people start asking me for my OPINION and not just information! Hotzah! If you'd been reading IC right along, by now you should know that my favorite series was easily "The Prisoner"!!! As for others - when I read this letter I quickly turned and, mindless of quantity, jotted down all my most fondly remembered series. This is the set of lists I came up with in only general order:

ADVENTURE/DRAMA	Disney's shows	Odd Couple
Avengers	Hawaii 5-0	Beverly Hillbillies
Night Stalker	Dragnet	Topper
Twilight Zone	Gunsmoke	All in the Family
Alfred Hitchcock	Secret Agent	He & She
Lost in Space	Alias Smith & Jones	Jimmy Stewart
Star Trek	Perry Mason	Get Smart
Invaders	Rockford Files	Capt.Nice
Wild Wild West	COMEDY	Gilligan's Island
Time Tunnel	Jonathan Winters	F Troop
UNCLE	Green Acres	Car 54...
NBC"Mystery Movie"	M*A*S*H	Addams Family
Maverick	I Love Lucy	Honeymooners
Nichols	Dick Van Dyke	Andy Griffith
Untouchables	Mary Tyler Moore	My Favorite Martian
Sea Hunt		Jay Ward cartoons

RAY ELLIOTT -- Richmond, Virginia.
CAN YOU ADD TO THIS LIST OF TV SERIES WHICH HAVE FEATURED RECURRING VILLAINS (ANY VILLAIN FEATURED 2 OR MORE TIMES): "WILD WILD WEST","HAWAII 5-O","UNCLE","AVENGERS","6 MILLION DOLLAR MAN","UNTOUCHABLES","GET SMART","STAR TREK","FUGITIVE","SHERLOCK HOLMES",WYATT EARP" & "BATMAN"???????????

What an interesting question! Of the shows you've referred to I assume the villains in evidence are, respectively: Dr.Loveless & Count Mancini; Wo Fat; Thrush; the Cybernauts; Prof.Dolenz; Capone, Nitti, Moran; KAOS, Sigfried, the Craw; Klingons, Romulans, Harry Mudd; the one-armed man; Prof. Moriarity;...???...; the obvious ones.
To that list I might add the following: "The Invaders", "Zorro"(Capt.Monastario), "The Immortal"(Maitland, Jordon Braddock), "Land of the Giants"(Lt.Kobick of the Secret Police), "Prisoner"(#2);"U.F.O.", "Voyage to the Bottom of the Sea"(some pirate ghost I think), "Rat Patrol"(Capt. Hans Dietrich), "Lost In Space"(Dr.Smith?), "Capt.Midnight" (Ivan Shark), "Dark Shadows". Plus these sit-coms: "Hogan's Heroes"(Gen.Burkhalter), "Petticoat Junction"(Homer Bedloe), "Gilligan's Island"(the mad doctor), "It's About Time"(Boss & Clon), "My Favorite Martian"(Det.Brennen), "My Mother the Car"(Capt.Mancini), "Run Buddy Run"(Mr.Devere), "The Bailys of Balboa"(Com.Wyntoon); Okay, people -- time for additions!

DON BROCKWAY -- Oops...where'd that @%$#¢+½&* address go? WHAT INFO CAN YOU SUPPLY ON "THE MAGIC COTTAGE" WITH PAT MICHAELS???

The What? With who?

PATTY McCORMACK HAD A SATURDAY MORNING TV SERIES. WHAT WAS IT ABOUT???

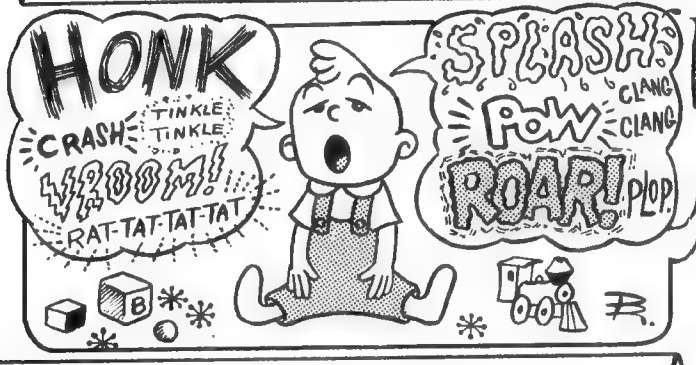
About 30 minutes I'd say. (?)

I SEEM TO REMEMBER A SHOW HOSTED BY ROALD DAHL (WHO DRINKS A LOT OF COFFEE) WHICH WAS SLOTTED AROUND "TWILIGHT ZONE"??

Friend, you're tawkin' WAY over my head!

M'OOM PITCHERS

MOVIE HALL OF INFAMY ********
Don Brockway's least favorite flix are "Modesty Blaise" & "The Devils".
Bill Henry chooses "Godfather Part II"(!).
Ruth Bell names a popular un-favorite, "Fire Maidens From Outer Space".
Mike Appel nominates "Meteor Menace"(aka "Teenage Monster").
Bill Roberts claims "Return to Macon County" as the all-time worst.
And Ray Elliott names "Invasion of the Animal People" & "The Red Planet Mars".



MIKE COXE -- Bennettsville, South Carolina.
CAN YOU GIVE ME ANY INFORMATION ON GERALD McBOING BOING???

Gerald was a lil' tyke who couldn't or wouldn't talk, he'd just converse in sound effects. He starred in an acclaimed though short series of cartoons produced by Stephen Bosustow for U.P.A. in 1951. The salient point of these animated shorts was the modern style drawing (very sparse use of line) which contrasted with Disney's intricate detail work.

DO YOU HAVE ANY INFORMATION ON A SCI-FI MOVIE TITLED I BELIEVE "THE TIME TRAVELERS"? IT WAS ABOUT A GROUP OF SCIENTISTS WHO WENT THRU A TIME DOOR 100 YEARS INTO A DEVASTATED FUTURE CITY.

"The Time Travelers"(1964) American-International; color; 82 minutes; writer/director:Ib Melchior; photography:William Zsigmond; music:Richard Lasalle; art dir.:Ray Storey; Sp.FX:Hewitt. Starring: Preston Foster, Merry Anders, Philip Carey, John Hoyt, Joan Woodbury, Steve Franken plus an appearance by the country's greatest 10-year-old mind, Forrest J. Ackerman.

RANDY MILLER -- Traverse City, Missouri.
I'D LIKE TO KNOW HOW I CAN GET RECORDINGS OF TV SOUNDTRACKS SUCH AS BACKROUND MUSIC FROM "LOST IN SPACE" AND SUCH???

That's a peach of a question! I'd like to know the same thing! Any answerers out there? I keep a growing collection of TV themes that I've recorded off TV myself...I've got about 250 different ones now -- it runs for about 3½ hours! Someday I might like to make some duplicate tapes and sell'em! I believe ol' Craig Henderson has far more such recordings than even I! In the meantime, now that you mention it, not only do Irwin Allen's shows have superior soundtracks, but the 3rd season of "Lost in Space" had what I've always considered to be one the best TV themes of all! It went something like this: Duuum dumdy-dum dum-tum-tum, duuummm dumdy...well, you get the idea.

WALLY STOELTING -- Columbus, Ohio.
RANDALL CARSON & MYSELF DID SOME PRELIMINARY WORK ON A JACK ELAM INDEX (3 DOZEN MOVIES); CAN YOU DIG UP ANYTHING ON THIS GREAT ACTOR???

Jack Elam has been such a great character-actor with his distinctive one glass eye, just imagine how fantastic he could have been with TWO glass eyes!
1950:Sundowners, One Way Street, High Lonesome, American Guerilla in the Philippines, Ticket to Tomahawk. 1951:Bird of Paradise, Rawhide. 1952:Kansas City Confidential, Bush-Wackers, Battle of Apache Pass, Rancho Notorious, High Noon!, Montana Territory, My Man & I, The Ring, Lure of the Wilderness. 1953:Gun Belt, Shane!, Count the Hours, Ride Vaquero, Moonlighter, Appointment in Honduras. 1954:Ride Clear of Diablo, Jubilee Trail, Cattle Queen of Montana, Princess of the Nile. 1955:Tarzan's Hidden Jungle, Moonfleet, The Far Country, Kiss Me Deadly, Man From Laramie, Artists & Models, Man Without a Star, Wichita, Vera Cruz!. 1956:Jubal, Pardners, Thunder Over Arizona. 1957:Dragoon Wells Massacre, Gunfight at the OK Corral!, Night Passage, Lure of the Swamp, Baby Face Nelson. 1958:Gun Runners. 1959:Edge of Eternity. 1960: Girl in Lovers Lane. 1961:Last Sunset, Comancheros, Pocketful of Miracles. 1963:Four For Texas. 1966:Rare Breed, Night of the Grizzly. ;967:The Way West, Last Challenge, Pistolero of Red River. 1968:Firecreek!, Never a Dull Moment, Support Your Local Sheriff!, Once Upon a Time in the West!. 1969: Rio Lobo! 1971:Support Your Local Gunfighter!
As usual, I hope I didn't miss any recent flix. My sources don't cover the last few years and I always hafta' rely on my poor beleaguered memory for this period.

LYLE H. DIAMOND -- Chicago, Illinois.
SEVERAL YEARS AGO I REMEMBER WATCHING A "BOMBA" OR "SABU" ½ HOUR TV EPISODE IN WHICH GEORGE REEVES APPEARED. I'M SURE THE EPISODE WAS FILMED AFTER THE"SUPERMAN" SERIES ENDED. WHAT WAS THIS EPISODE & WHEN WAS IT AIRED???

If what you say is true, then it was a special post-mortem appearance for Mr.Reeves. The poor man died while yet another season of "Superman" was being filmed. Besides, there never was a "Bomba" or "Sabu" TV series; there might have been some syndicated packages of Bomba or Sabu movies of the 40's, but they certainly weren't ½ hour shows - and Reeves never appeared in any of their flix. However, there WAS a ½ hour "Jungle Jim" syndicated series composed of clips from the old Jungle Jim movies with Johnny Weissmuller...moreover, George Reeves had a starring role with Weissmuller in "Jungle Jim"(1948)--this is undoubtedly what you recall seeing. As a syndicated series, there is no original air date for this early 50's show.

WALTER LILLY -- Chappaqua. New York.
HOW ABOUT SOME INFORMATION ON THE 2ND "WINKY DINK & YOU" SERIES (IT WAS 5-MINUTES-WITH-COMMERCIALS)IN THE LATE 60S?

Huh? What? Those "Winky Dink" cartoons of the mid 50's are in syndication...that must've been what you're thinking of.

WERE THERE EVER ANY COLOR EPISODES OF "MICKEY MOUSE CLUB"??? AND DURING ITS NETWORK RUN, WAS IT EVER A 15 MINUTE PROGRAM?

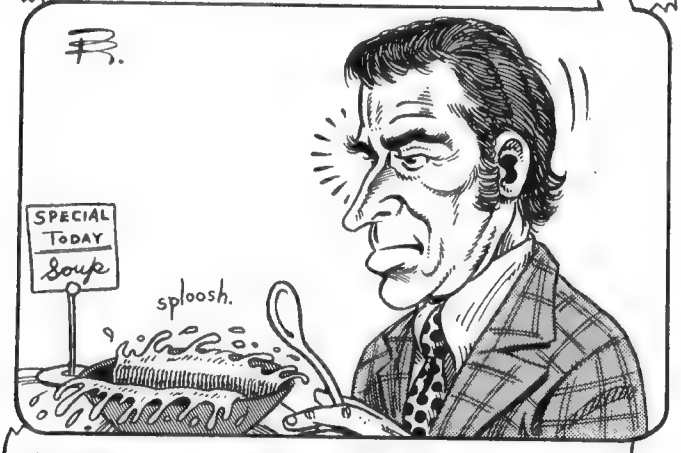
No, the "Mickey Mouse Show" was never in color (which was probably its downfall in its 1975 syndication release - kids would rather see color drek than black & white classics ...frankly I don't know what this younger generation is coming to!). Neither was the show ever 15 minutes; it was a 60 minutes (5 days a week...migod!) on network, and then chopped into half-hours for its syndicated reruns; but I don't think it was ever 15 minutes.

DAVID KILMER -- Trivoli, New York.
DO YOU KNOW OF ANY MAGAZINES, FAN OR PROFESSIONAL, DEALING WITH THE SUBJECT OF ANIMATION???

I assume you're interested in a technical discussion of the subject and not just another appreciation. In this light,I'll hafta' refer you to the Periodical Guide at your friendly neighborhood library or the resourcefulness of our readers(?)

ROGER CALDWELL -- Kingston, Tennessee.
COULD YOU GIVE US A CHARLTON HESTON INDEX??? AND ONE FOR THE GREAT MUSICAL*SCORE COMPOSER JOHN BARRY???

Sure. Got your pencil & paper ready? Here goes:
CHARLTON HESTON *****
1942:Peer Gynt, 1948:Julius Caesar (those two movies were low-budget semi-professional flix); 1950:Dark City. 1952: Greatest Show On Earth!,The Savage, The President's Lady. 1953:Pony Express, Arrowhead. 1954:Bad For Each Other, Naked Jungle, Secret of the Incas! 1955:Far Horizons, Private War of Major Benson, Lucy Gallant. 1956:The 10 Commandments!, 3 Violent People, The Mavericks. 1958:Touch of Evil!, The Big Country, The Buccaneer!, Ben Hur!! 1959:Wreck of the Mary Deare. 1961:El Cid. 1962:The Pigeon That Took Rome, Diamond-head. 1963:55 Days at Peking! 1965:Greatest Story Ever Told, Major Dundee, Agony & the Ecstasy, War Lord. 1966:Kartoum. 1967:Counterpoint, Planet of the Apes! 1968:Will Penny. 1969: Number One (Pro), Beneath the Planet of the Apes. 1970:Julius Caesar, The Hawaiians. 1971:Omega Man, Anthony & Cleopatra (also directed). 1972:Skyjacked. 1973:Soylent Green!, The 3 Musketeers! 1975:Earthquake!!!, Airport '75!!, 4 Musketeers!



JOHN BARRY This list might need some additions... 1959:Beat Girl. 1962:Never Let Go, Amorous Pawn, L-Shaped Room. 1963:Dr.No, Zulu. 1964:From Russia With Love, Man In the Middle. 1965:Goldfinger!, Seance on a Wet Afternoon, The Ipcress File, 4 in the Morning, The Knack. 1966:Thunder-ball, King Rat, The Whisperers. 1966:The Chase, Born Free, The Wrong Box, Quiller Memorandum. 1967:You Only Live Twice. 1968:Petulia, Boom, Deadfall, Lion in Winter. 1969:The Ap-pointment, Midnight Cowboy. 1970:On Her Majesty's Secret Service, Monte Walsh. 1971:Murphy's War, Last Valley, Walk-about, They Might Be Giants. 1972:Diamonds Are Forever. 1975:Man With the Golden Gun. Others???

MIKE CONKLIN -- Detroit, Michigan.
HERE'S A QUESTION THAT HAS BOTHERED ME FOR ABOUT 10 YEARS: IN THE "TIM TYLER'S LUCK" SERIAL THEY WERE SEARCHING FOR THE ELEPHANTS' GRAVEYARD, AND HAD TO GO THROUGH A CAVE GUARDED BY GORILLA LED BY A MAD PROFESSOR. WHAT WAS THE PRO-FESSOR'S NAME???

Sorry...unlike the afore-mentioned elephants, I forget.

Incidently, I almost forgetted again! John Vinsal pointed out to me that I accidentally omitted a flic from last issue's Clint Eastwood index: "Thunderbolt & Lightfoot". Also, those two maybe-movies I listed in that index were merely alternate titles for other movies: "2 Magnificent Rogues"="The Good, The Bad & The Ugly"; "The Warriors"="Kelly's Heroes". Okay?

INDEX SECTION & CHALLENGERS of the UNKNOWN: PART 2

All art for issues #50-63 by Bob Brown.
a = artist(s) w = writer

#51: Aug.-Sept. 1966
"Smash the Sponge Man -- or Die" w:Bill Finger
costarring the Sea Devils (3 parts) 24 pages

#52: Oct.-Nov. 1966
"Two Are Dead--Two To Go!" w:F.E.Herron (Villo) 23 pages

#53: Dec.'66 - Jan.'67
"Who Is the Traitor Among Us?"(Dimension Man) 24 pages

#54: Feb.-March 1967
"War of the Sub-Humans!" w:F.E.Herron(Villo & Brainex)24 pgs.

#55: April-May 1967
"Taps for Red" (the Chall-Haters)(Red "dies") 24 pages

#56: June-July 1967
"License to Kill!" w:Arnold Drake (Tino the Teen) 24 pages

#57: Aug.-Sept. 1967
"The Kook and the Kilowatt Killer" (Tino) 24 pages

#58: Oct.-Nov. 1967
"Live Till Tomorrow" (Neutro) 23 pages

#59: Dec.'67 - Jan.'68
"Seekeenakee -- the Petrified Giant!" 23 pages

#60: Feb.-Mar. 1968
"The Thing That Could Not Die"(Multi-Man)(Red returns)24 pgs.
"2 Hours to Die!" (reprint from #41) 7 "

#61: Apr.-May 1968
"The Robot Hounds of Chang!" (Chang) 16 pages
"The Chall Without a Memory"(explanation of Red's"death")8 "

#62: June-July 1968
"The Legion of the Weird!" w:Arnold Drake 16 pages
"Me-the Walking Nightmare!"(part 2 of Red's "death" bit)8 "
pin-up page 1 "

#63: Aug.-Sept. 1968
"None Shall Escape the Walking Evil" (Legion of the Weird) inks:Jack Abel; w:Arnold Drake 24 pages

#64: Oct.-Nov. 1968 cover:Joe Kubert
"Invitation to a Hanging!" a:Jack Sparling 12 pages
"The Secret of the Sorcerer's Box!" a:Jack Kirby & Marvin Stein
(reprint from SHOWCASE #6...origin/intro) 6 "
"Dragon Seed!" (part II of above) 6 "

#65: Dec.'68 - Jan.'69 cover:Sparling
"The Devil's Circus!" a:Jack Sparling; w:Bob Kanigher 12 pgs.
"The Freezing Sun!"(part III of that SHOWCASE #6 bit)6 "
"The Whirling Weaver!" (part IV) 6 "

#66: Feb.-Mar. 1969 (new logo) cover:Joe Kubert
"Rendezvous With Revenge!"(Legion of the Weird)
a:Jack Sparling; w:Mike Friedrich 23 pages

#67: Apr.-May 1969 cover:Neal Adams!
"The Dream Killers!" a:Jack Sparling; w:Bob Kanigher 14 pgs.
"Ace:the Beast in the Bomb" " " 10 "

#68: June-July 1969 cover:Neal Adams
"One of Us is a Madman!"a:Sparling & Colletta;
w:Denny O'Neil 24 pages

#69: Aug.-Sept. 1969 (now 15¢) cover:Joe Kubert
"The Secret of Skull Mountain" a:Sparling; w:O'Neil 23 pgs.

#70: Oct.-Nov. 1969 cover:Neal Adams
"A Scream of Yesterdays!" (Corinna Stark joins the Challs... & they get new costumery) a:Jack Sparling;w:O'Neil 23 pgs.

#71: Dec.'69 - Jan.'70 cover:Nick Cardy
"When Evil Calls!" a:Jack Sparling & Dick Dillin 23 pages
"Who Am I?" (horror story filler) a:Nick Cardy 2 "

#72: Feb.-Mar. 1970 cover:Neal Adams
"A Plague of Darkness" a: Sparling & Dillin 23 pages
"Nobody Lives Forever...Or Do They?"(filler)a:Lee Elias 4 "

#73: Apr.-May 1970 cover:Nick Cardy
"The Curse of the Killer Time Forget!"
a: George Tuska; w:Denny O'Neil 23 pages
"A Flash of Memory!" (filler) 2 "

#74: June-July 1970 cover:Neal Adams
"To Call a Deadman" (Deadman) w:Denny O'Neil
a: page 1-16 George Tuska; 17-23 Neal Adams 23 pages
"Dark as Death"(filler)a:Bernie Wrightson; w:Al Case 1 "

#75: Aug.-Sept. 1970 cover: Kirby reprint with Tuska insert.
"Ultivac Is Loose" a&w:Jack Kirby (reprint of SHOWCASE #7)25 p.

#76: Oct.-Nov. 1970 cover:Joe Kubert
"The Traitorous Challenger" a:Kirby & Wood(reprint from #2)10 p.
"The Secret of the Sorcerer's Mirror" " " (from #3) 12 pages

#77: Dec.'70 -Jan.'71 cover:Kirby reprint
"The Menace of the Ancient Vials!" a:Kirby & Marvin Stein
w:Jack Kirby (reprint from SHOWCASE #12) 24 pages

#78: Feb. 1973 cover:Kirby reprint from #7
"The Isle of No Return" a:Kirby & Wood (from #7) 12 pages
"The Sorceress of Forbidden Valley"a:Kirby&Wood(#6) 10 "

#79: Mar.-Apr. 1973 cover:Joe Kubert
"The Monster Maker" a:Kirby & Stein(reprint from #2)14 pgs.
"The Human Pets" a: " " (" " #1)10 "

#80: June-July 1973 cover:Nick Cardy
"The Day the Earth Blew Up"a:Kirby & Stein; w:~~Irwin Allen~~
(reprint from SHOWCASE #11) 7 pages
"The Tyrans" (part II) 6 "
"The Thing That Came Out of the Sea"(part III) 6 "
"One Minute To Doom"(part IV) 5 "

the INVADERS

a Quinn Martin Production

regular cast-- David Vincent:Roy Thinnes;
also-- episodes #31-43, Edgar Scoville:Kent Smith.

#1: "The Beachhead" (1/10/67 & 5/6/67)
writer:Anthony Wilson director:Joseph Sargent
David Vincent's nightmarish mission to warn an unbelieving world of an emminent alien invasion from outer space begins when he sees a huge glowing UFO land in a backwoods clearing.
cast-- Alan Landers:James Daly; Kathy Adams:Diane Baker; Lt.Ben Holman:J.D.Cannon; Deputy Sheriff Carver:John Milford.

#2: ? (1/17/67 & 8/22/67)
David Vincent seeks the help of an astrophysicist's son to prove that Earth has been invaded - "unbeknownst" to Dave, the young man is already in the aliens' power.
cast-- Lloyd Lindstrom:Roddy McDowall; Dr.Curtis Lindstrom:Lawrence Naismith; Dr.Paul Mailer:Harold Gould; minister:Dabbs Greer.

#3: "The Mutation" (1/24/67 & 5/30/67)
Vikki, an alien sent to lure David into a trap, becomes hunted as well when a quirk in her genetic makeup - a capacity for feeling compassion - causes her to warn Dave of the danger.
cast-- Vikki:Suzanne Pleshette; Evans:Edward Andrews!; Fellows: Lin McCarthy.

#4: "The Leeches" (1/31/67 & 8/15/67)
After 5 top scientists mysteriously vanish, a 6th - electronics firm president Warren Doneghan - allows himself to be captured by the aliens in order to lead David to the other captives.
cast-- Doneghan:Arthur Hill; Tom Wiley:Mark Richman; Eve Doneghan:Diana van der Vlis; Hastings:Robert Harris; Millington: Peter Brocco; Noel Markham:Theo Marcuse; alien:William Wintersole.

#5: ? (2/7/67)
David's search for the invaders' base leads him to a sea lab where the mysterious disappearance of a lab director is a clear sign that Dave is on the right track.
cast-- Greg Lucather:John Larch; Selene Lowell:Carol Rossen; Dr. Grayson:Frank Overton; Joan Corman:Louise Latham.

#6: ? (2/14/67 & 8/29/67)
David becomes a chauffer to gain access to a space-age guisling - industrialist George Vikor, an ex-war hero, who has sold out to the aliens (for 37 xyzlbns and 25 gliks).
cast-- Vikor:Jack Lord; Nexus:Alfred Ryder; Sherri Vikor:Diana Hyland; police sergeant:Richard O'Brien; Hank:Sam Edwards.

#7: "Nightmare" (2/21/67 & 6/13/67)
David checks out a possible new invaders plot: in Kansas a former mental patient is recuperating from the shock of seeing, so she claims, a lil' white box summon hordes of locust.
cast-- Ellen Woods:Kathleen Widdoes; Oliver Ames:Robert Emhardt; Miss Havergill:Jeanette Nolan; Ed Gidney:James Callahan.

#8: "Doomsday Minus One" (2/28/67 & 6/6/67)
At a Utah army base, David searches for a connection between a UFO sighting and a scheduled atomic test.
cast-- Gen.Beaumont:Andrew Duggan; Maj.Graves:William Windom.

#9: "Quantity: Unknown" (3/7/67 & 6/20/67)
Security officer Harry Swain & metallurgist Diane Oberly help David investigate a metal cylinder found at a plane crash site - but Swain's excessive interest begins to seem suspisicious.
cast-- Swain:James Whitmore; Diane:Susan Strasberg; Col. Griffith:William Talman.

#10: "The Innocent" (3/14/67 & 6/27/67)
Nat Greely, a weak willed fisherman, becomes the object of pursuit for both David & the aliens when he finds an alien weapon - the only tangible proof of an alien invasion.
cast-- Greely:William Smithers; Magnus:Michael Rennie; Edna Greely: Patricia Smith; Helen:Katharine Justice; Capt.Ross:Dabney Coleman.

#11: "The Ivy Curtain" (3/21/67 & 7/4/67)
In New Mexico, David tries to shut down the aliens' indoctrination school with the help of pilot Barney Cahill(an alien dupe).
cast-- Cahill:Jack Warren; Stacy:Susan Oliver; Burns:David Sheiner; Dr.Reynard:Murray Matheson.

#12: ? (3/28/67 & 7/11/67)
The invaders blackmail David's girlfriend to retrieve a valuable computer tape that Dave stole as proof of the aliens' presence.
cast-- Susan Carver:Laura Devon; Simon Carver:Ed Begley; Evelyn Bowers:Nancy Wickwire; Neal Taft:Norman Fell.

#13: ? (4/4/67 & 7/18/67)
In a Florida fishing town, David tries to convince a parish priest that the aliens are responsible for the death of the cleric's meteorologist friend.
cast-- Father Joe:Joseph Campanella; Lisa:Barbara Luna; Dr. Macleuen:Dean Harens; Luis Perez:Carlos Romero.

#14: ? (4/11/67 & 7/25/67)
In the woods of West Virginia, David pursues Nick Baxter, an ailin' alien whose touch freezes hoomin beans to death.
cast-- Nick:Robert Walker Jr.; Madeline Flagg:Lynn Loring(Mrs. Roy Thinnes); Gus Flagg:R.G.Armstrong; Deputy Wallace:Len Wayland; Jorden:Ross Hagen; George Grundy:Ford Rainey.

#15: "Moonshot" (4/18/67 & 8/1/67)
A tragic accident at Cape Kennedy prompts David and an air force security officer to launch an investigation of alien goin's ons.
cast-- Gavin Lewis:Peter Graves; Angela Smith:Joanne Linville; Hardy Smith:John Erikson; Stan Arthur:Kent Smith; Maj.Riley: Richard X.Slattery; Correll:Paul Lukather; Coogan:Strother Martin!

#16: ? (5/2/67 & 8/8/67)
The invaders kidnap David's brother in an attempt to force Dave to publicly discredit himself.
cast-- Theodore Booth:Burgess Meredith!; Dr.Bob Vincent:Linden Chiles; Taugus:Edward Asner.

#17: ? (5/9/67)
David escapes police custody to find a man he's accused of killing - the man is quite alive and in possession of a vital alien secret.
cast-- Morgan Tate:Ralph Bellamy!; Carol Tate:Marlyn Mason.

***** SECOND SEASON *****

#18: "Condition: Red" (9/5/67 & 5/22/68)
Suspecting a plot against the North American Air Defense Command, David tries to convince a NORAD major that his wife is an alien.
cast-- Laurie Keller:Antoinette Bower; Maj.Dan Keller:Jason Evers; Arius:Mort Mills; Maj.Pete Stanhope:Simon Scott; Capt.Chester Albertson:Forest Compton; Gen.Winters:Robert Brubaker.

#19: "The Saucer" (9/12/67 & 6/11/68)
An eloping couple running from the law complicate David's efforts to turn a captured alien spaceship over to the authorities.
cast--Annie Rhodes:Anne Francis; Robert Morrison:Charles Drake; John Carter(?!):Dabney Coleman.

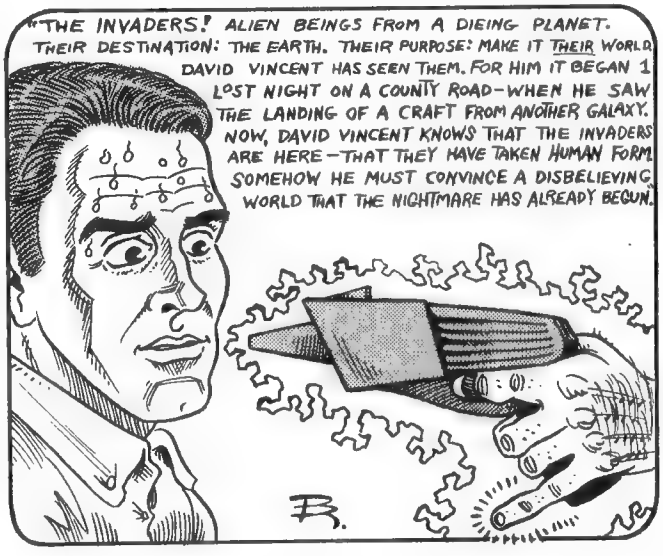
#20: ? (9/19/67 & 5/28/68)
At a resort hotel, David recruits blind Margaret Cook to help short circuit an alien plot involving her electronics-genius uncle.
cast-- Margaret:Shirley Knight; Cook:Kevin McCarthy.

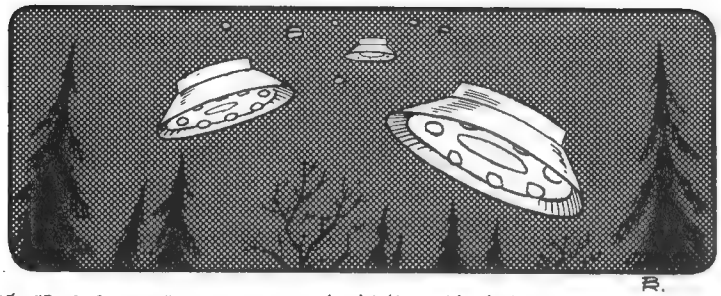
#21: ? (9/26/67 & 6/4/68)
After convincing an entire town that the aliens are on Earth, David must change their minds! He's learned that the invaders are determined to wipe out the entire cognoscent community.
cast-- Dr.Maria McKinley:Nan Martin; Will Hale:Harry Townes; Sheriff Clements:Ron Hayes; Capt. Taft:Joe Maross.

#22: ? (10/3/67)
A Viet-Nam-vet nurse defies David to help an injured alien saucer commander; in this episode we are given a glimpse of an invader as he reverts to his true extra-terrestrial form!
cast-- Gale Frazer:Barbara Barrie; Blake:Richard Anderson; sheriff:Russell Thorson.

#23: ? (10/10/67 & 5/7/68)
To clear a friend of a murder charge, David must prove that the victim was an invader who (as is their custom) disintegrated upon the advent of his timely demise.
cast-- Charlie Gilman:Don Gordon; Robert Bernard:Russell Johnson!; Allen Slater:Harold Gould; Janet Wilk:Lynda Day.

#24: "The Spores" (10/17/67 & 5/14/68)
David races an invader in a frantic search for a suitcase containing alien spores (from which grow the aliens themselves) sent to Earth for an experiment in terrestrial propagation.
cast-- Tom Gessup:Gene Hackman!; John Mattson:Wayne Rogers!; Ralph:Victor Arnold; Teddy:Jason Gero; Fred Mazo:Jack Knight.


"THE INVADERS! ALIEN BEINGS FROM A DIEING PLANET. THEIR DESTINATION: THE EARTH. THEIR PURPOSE: MAKE IT THEIR WORLD
DAVID VINCENT HAS SEEN THEM. FOR HIM IT BEGAN 1 LOST NIGHT ON A COUNTY ROAD-WHEN HE SAW THE LANDING OF A CRAFT FROM ANOTHER GALAXY. NOW, DAVID VINCENT KNOWS THAT THE INVADERS ARE HERE-THAT THEY HAVE TAKEN HUMAN FORM. SOMEHOW HE MUST CONVINCE A DISBELIEVING WORLD THAT THE NIGHTMARE HAS ALREADY BEGUN.



#25: "Dark Outpost" (10/24/67 & 6/18/68)
David's war against the invaders explodes around student geologists on a field trip to North Dakota; the aliens "brainwash" Dave & students in an attempt to retrieve a vital crystal.
cast-- Vern:Andrew Prine; Eileen:Dawn(Mary Ann)Wells; Hal:Tim McIntire; Steve:Tom Lowell; Dr.John Devin:William Sergent.

#26 & 27: "The Summit Meeting"
(part I - 10/31/67 & 4/16/68; part II - 11/7/67 & 4/24/68)
The invaders attempt to keep David & defense contractor Mike Tressider from joining a presidential trip to a Baltic conference of world leaders which is a cover for an alien plot. At the "con" alien Ellie Markham, who disagrees with her people's methods, helps David thwart an assassination plot (thwart, thwart).
cast-- Tressider:William Windom; Thor Halvorsen; Eduard Franz; Per Alquist:Michael Rennie; Ellie:Diana Hyland; Gen.Blaine:Ford Rainey; Lt:Martin West; Rosmundson:Ian Wolfe.

#28: "The Prophet" (11/14/67)
David poses as a religious convert to subvert the overt Brother Avery, an alien evangelist who preaches of the coming of Saints to cloak the invaders' arrival & conquest (not a bad idea).
cast-- Bro.Avery:Pat Hingle!; Sister Clair:Zina Bethune; Bill Shay:Roger Perry; Bro.John:Richard O'Brien; Bro.James:Byron Keith.

#29: "The Labyrinth" (11/21/67 & 4/3/68)
The invaders stage a series of incidents designed to discredit David as a paranoiac before he can make use of X-rays to prove their existance on Earth (just how, I forget).
cast-- Dr.Samuel Crowell:Ed Begley; Laura Crowell:Sally Kellerman; Dr.Harry Mills:James Callahan.

#30: ? (11/28/67 & 4/30/68)
Knowing that the invaders will go to any length to free or kill an alien being held in an Iron Curtain embassy, David must intervene before the rascals trigger World War III (the BIG one).
cast-- Dr.Katharine Serret:Dana Wynter; Peter Borke:Fritz Weaver; Sanders:Don Dubbins; Josef:Lawrence Dane; Martin:Doug Henderson.

#31: "The Believers" (12/5/67 & 6/25/68)
When David is joined by a group of influential people who believe in the alien invasion, the aliens capture David and subject him to hypnosis, etc., to learn the identities of his new allies.
cast-- Elyse Reynolds:Carol Lynley; Bob Torin:Anthony Eisley; Harland:Donald Davis; Prof.Ernest Hellman:Rhys Williams.

#32: "The Ransom" (12/12/67 & 7/2/68)
David has captured an alien saucer commander, but he & his prisoner are being held at gunpoint by aging poet Cyrus Stone who is torn between his love of mankind & an alien promise of immortality.
cast-- Cyrus:Laurence Naismith; alien:Al Ryder; Claudia:Karen Black.

#33: "Task Force" (12/26/67 & 3/12/68)
Seeking control of the media, the aliens buy into Mace Publications, murder the publisher and terrorize his malleable successor Jeremy Mace; David must help the man find courage to resist the invaders.
cast-- Jeremy:Linden Chiles; June Murray:Nancy Kovack; Bob Ferrara: John Lassell.

#34: "The Possessed" (1/2/68 & 7/9/68)
David comes to the aid of a psychiatrist whose neurosurgeon brother (an alien dupe) has emplanted a behavior-control-device (I'm sure you've seen them in your Sears catalogue) in his brain.
cast-- Dr.Ted Willard:Michael Tolan; Dr.Martin Willard:Michael Constantine; Janet Garner:Katharine Justice; Adam Lane:William Smithers; Burt Newcomb:Charles Bateman; coroner:Booth Colman.

#35: "Counterattack" (1/9/68 & 9/17/68)
David's allies take the offensive against the invaders, but without David; ridiculed by the press, his value has dropped to zilch.
cast-- Archie Harmon:Lin McCarthy; Luciah:Don Davis; Joan Surrat: Anna Capri; Jim Bryce:John Milford; Lt.Conners:Ken Lynch.

#36: "The Pit" (1/16/68 & 7/23/68)
The mental breakdown of a professor engaged in dream research alerts David to alien interest in America's think factory in D.C.
cast-- Pat Reed:Joanne Linville; Jeff Brower:Donald Harron; Prof.Julian Reed:Charles Aidman.

#37: "The Organization" (1/30/68 & 7/30/68)
David forges an uneasy alliance with drug runners to track down a freighter laden with crates containing both contraband narcotics and fragments of a wrecked alien saucer.
cast-- Peter Kalter:J.D.Cannon; Mike Calvin:Chris Robinson; Weller: Larry Gates; Court:Roy Poole; Dom:John Kellogg; Dorcas:B.Atwater.

#38: "The Peacemaker" (2/6/68 & 9/3/68)
Backed by the Pentagon for the first time, David is commissioned to set up peace talks with the invaders; his mission is jeopardized by the aliens' distrust and treachery by hoomin beans.
cast-- Samuel Concannon:James Daly; Sarah Concannon:Phyllis Thaxter; Col.Archie Harmon:Lin McCarthy; Ryder:Alfred Ryder.

#39: "The Vise" (2/20/68 & 8/20/68)
Racial feelings muddy the picture as David tries to convince a black Senate investigator that the (similarly tinted) nominee for a space-program post is in reality an invader.
cast-- James Baxter:Raymond St.Jacques; Celia Baxter:Janet MacLachlan; Arnold Warren:Roscoe Lee Browne!; William Gehrig:Austin Willis.

#40: "The Miracle" (2/27/68 & 7/17/68)
Believing a glowing alien crystal to be a religious manifestation, a teenager keeps the crystal from all who want it: David, her covetous father and a desperate bunch of outer space evil guys.
cast-- Beth Ferguson:Barbara Hershey; Harry Ferguson:Edward Asner; Father Paul:Arch Johnson; Ricky:Robert Biheller; John:Chris Shea.

#41: "The Life Seekers" (3/5/68 & 9/11/68)
David gambles on two alien "doves" who want their leaders to abandon the invasion, and need David's help to elude a police dragnet and their hawkish compatriots.
cast-- Keith:Barry Morse; Claire:Diana Muldaur; Capt.Battersea: R.G.Armstrong; Capt.Trent:Arthur Franz; Off.Joe Nash:Stephen Brooks; Sgt.Leeds:Paul Comi; Lt.Rawlings:Morgan Jones.

#42: "The Pursued" (3/19/68)
Alien Anne Gibbs, the unsuccessful product of an experiment designed to give her emotions, but who kills at the slightest provocation, offers to testify against the invaders.
cast-- Anne:Suzanne Pleshette(sounds like the same role as in #3); Henry Willis:Will Geer; Corwin:Gene Lyons.

#43: "The Inquisition" (3/26/68 & 8/13/68)
While David & Edgar battle against a trumped-up murder charge & a fanatic prosecuting attorney, the invaders proceed unopposed on their plans for their final assault.
cast-- Andrew Hatcher:Mark Richman; Joan Seely:Susan Oliver; Bolin: John Milford; Stan Fredrickson:Robert Harris; Jenkins:S.Moss.

the TIME TUNNEL

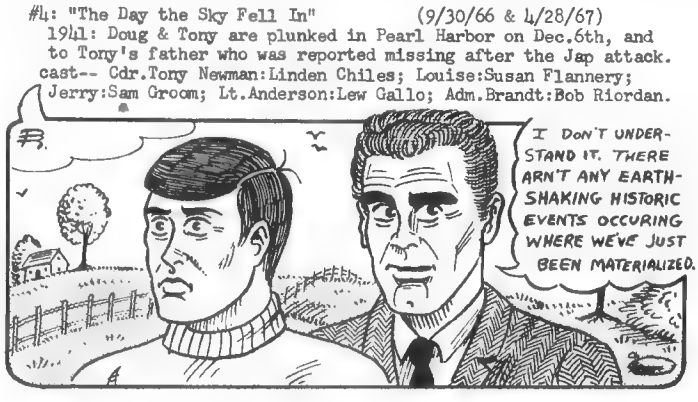
a (good ol') Irwin Allen Production! (Hoo-ray, Irwin!)
reg'lar cast-- Tony Newman:James Darren; Doug Phillips:Robert Colbert; Ann Swenk:Lee Meriwether; Gen.Heywood("Woody")Kirk: Whit Bissell!; Dr.Raymond Swain:John Zaremba; Sgt.Jiggs:Wesley Lau.

#1: "Rendezvous With Yesterday" (9/9/66 & 4/14/67)
written by Irwin Allen and Jack Bloom
Hard pressed by the government to put their Time Tunnel into operation, Tony becomes his own guinea pig and plunges back through time (with Doug soon to pursue) to 1912 and the deck of the disaster-bound Titanic (of all the mellowdramatic places!).
cast-- Sen.Leroy Clark:Gary Merrill; Capt.Malcolm Smith:Michael Rennie; Althe Hall:Susan Hampshire.

#2: "One Way To The Moon" (9/16/66 & 4/21/67)
1980: The first manned flight to Mars is imperiled by the sudden appearance of time travellers Doug & Tony whose added weight necessitates an immediate change in the flight plan.
cast-- Kane:Larry Ward; Beard:James Callahan; Harlow:Warren Stevens; Nazarro:Bem Cooper; Dr.Brandon:Ross Elliott; Adm.Killian:B.Kelly.

#3: "The End of the World" (9/23/66)
1910: A disaster after Irwin's own heart- Tony & Doug appear in a mining town where the "threat" of Halley's Comet has everyone so paralyzed with fear that 200 trapped miners are being abandonned.
cast-- Henderson:Paul Fix; Sheriff:James Westerfield; Prof.Ainsley: Gregory Morton; Jerry:Sam Groom; Elaine:Paul Carr.

#4: "The Day the Sky Fell In" (9/30/66 & 4/28/67)
1941: Doug & Tony are plunked in Pearl Harbor on Dec.6th, and to Tony's father who was reported missing after the Jap attack.
cast-- Cdr.Tony Newman:Linden Chiles; Louise:Susan Flannery; Jerry:Sam Groom; Lt.Anderson:Lew Gallo; Adm.Brandt:Bob Riordan.



#5: "The Last Patrol" (10/7/66)
1812: Tony & Doug land in Louisiana on the eve of the Battle of New Orleans where the British sentence them to death for espionage.
cast-- Gen.& Col.Southall:Carroll O'Connor; Capt.Hotchkiss:Michael Pate; Capt.Jenkins:John Napier.

#6: "The Crack of Doom" (10/14/66)
1883: On the island of Krakatoa, Doug & Tony try to convince a British scientist that the volcano is about to erupt (in an explosion puny compared to that of the Mountain of Manco Capac, right?).
cast-- Dr.Holland:Torin Thatcher; Eve Holland:Ellen McRae; Karnosu:Vic Lundin; young native:George Matsui.

#7: "The Revenge of the Gods" (10/21/66 & 5/12/67)
c.1200 B.C.: Tony & Doug materialize on the battlefield of Troy where Greek commander Ulysses welcomes them as gods.
cast-- Uly:John Doucette; Paris:Paul Carr; Helen:Dee Hartford; Sardis:Joseph Ruskin; Epeios:Abe Sofaer; capt.:Tony Brand.

#8: "Massacre" (10/28/66 & 5/19/67)
1876: Doug & Tony find themselves on a western plain in the hands of the Sioux who are about to (you guessed it) attack Custer!
cast-- Sitting Bull:George Mitchell; Crazy Horse:Chris Dark; Gen. Custer:Joe Maross; Dr.Whitebird:Perry Lopez; Tim:Jim Halferty.

#9: ? (11/11/66)
1895: Materializing on Devil's Island, Tony & Doug try to effect the escape of Alfred Dreyfus, the army capt. framed for treason.
cast-- Boudaire:Marcel Hillaire; commandant:Oscar Beregi; Lescaux: Theo Marcuse; Capt.Dreyfus:Ted Roter.

#10: ? (11/18/66)
1790: Doug & Tony find themselves in Paris during the French Revolution's Reign of Terror, where they aid Marie Antoinette & son in an attempt to escape Paris.
cast-- shopkeeper:David Opatoshu; Marie:Monique Lemaire.

#11: ? (11/25/66)
1956: In an Iron Curtain country, Tony & Doug pose as defecting scientists to investigate a primitive commie time tunnel project.
cast-- Prof.Biraki:Nehemiah Persoff; Huda:Michael Ansara.

#12: ? (12/2/66)
1861: the time travelers attempt to thwart the efforts of two John Brown abolitionists who are plotting to assassinate Lincoln.
cast-- Jeremiah:Scott Marlowe; Pinkerton:R.G.Armstrong.

#13: ? (12/9/66 & 6/16/67)
1836: Doug & Tony are trapped with the besieged defenders of the Alamo where, knowing that the Mexican army will massacre every man in the fort, they try to evacuate the wounded.
cast-- Col.William Travis:Rhodes Reason; Capt.Reynerson:John Lupton; Mrs.Reynerson:Elizabeth Rogers; Col.Bowie:Jim Davis.

#14: ? (12/16/66 & 6/2/67)
1886: In India, Tony & Doug meet Rudyard Kipling and try to forestall (or even fivestall) an uprising by fierce mountain tribesman planning to wipe out an undermanned British garrison.
cast-- Hira Singh:Malachi Throne; Rudy:David Watson; Col.Pettretch:Brendan Dillons; Kashi:Peter Brocco; Ali:George Keymas.

#15: "Invasion" (12/23/66 & 6/9/67)
1944: Near Cherbourg, France, Doug is in the hands of the Gestapo...Tony must rescue him before the allies obliterate the Nazi headquarters in a pre-invasion bombardment.
cast-- Dr.Kleinmann:John Wengraf; Maj.Hoffman:Lyle Bettger; Mirabeau:Robert Carricart; Verlaine:Joey Tata.

#16: ? (12/30/66)
1215: The time travelers aid Robin Hood (a fictional character?) in the barons' revolt to force King John to sign the Magna Carta.
cast-- R.Hood/Earl of Huntington:Donald Harron; Engelard:John Orchard; King John:John Crawford; Little John:John Alderson.

#17: ? (1/6/67 & 7/7/67)
1945: When Doug & Tony materialize on a Japanese-held island, they become the quarry of 2 Jap officers in a deadly game.
cast-- Lt.Nakamura:Mako; Sgt.Itsugi:Kam Tong; Dr.Nagamura: Philip Ahn.

#18: "Visitors From Beyond the Stars"(1/13/67 & 6/30/67)
1885: When Tony & Doug tumble back into old Arizona, they confront alien invaders intent on extracting all of Earth's protein.
cast-- Centauri:Jan Merlin; Taureg:Fred Beir; sheriff:Ross Elliott; Williams:Byron Foulger.

#19: "The Ghost of Nero" (1/20/67)
1915: In an attempt to make the series more believable, Doug & Tony are materialized in the Italian villa of Count Galba who is being menaced by the ghost of the mad emperor Nero.
cast-- Galba:Eduardo Ciannelli; Maj.Neistadt:Gunner Hellstrom; Dr.Steinholtz:John Hoyt.

#20: ? (1/27/67)
Biblical times(?): Tony & Doug plop down at the Battle of Jericho where warrior-prophet Joshua, obeying The Lord's command to destroy the city, sends them into Jericho as spies.
cast-- Joshua:Rhodes Reason; Rahab:Myrna Fahey; Malek:Arnold Moss; Ahza:Lisa Gaye; father:Abe Sofaer; The Lord:Himself.

#21: ? (2/3/67)
1519: Doug & Tony vow to impede Cortez' bloody conquest of Mexico; the Spaniard is trying to seize a sacred golden mask that the Indians respect as a symbol of authority.
cast-- young chief:Teno Pollick; Alvarado:Lawrence Montaigne; Cortez:Anthony Caruso.

#22: ? (2/10/67 & 7/14/67)
1881: Near Lincoln, New Mexico, Billy the Kid is stalking the time travelers because Doug took a shot at him.
cast-- Billy:Robert Walker Jr.; Sheriff Pat Garrett:Allen Case; Wilson:Harry Lauter; Dep.John Poe:John Crawford; McKinney: Pitt Herbert; marshal:Phil Chambers.

#23: ? (2/17/67 & 7/21/67)
1805: On an island off the Barbary Coast, Tony, Doug and the nephew of the king of Spain must escape a pirate stronghold before it is shelled by the American navy warships.
cast-- Capt.Beal:Victor Jory; Dr.Berkhart:Regis Toomey; Armando: Pepito Galindo; Hampton:James Anderson; Capt.Decatur:C.Bateman.

#24: ? (2/24/67 & 9/1/67)
The time travelers pursue a saboteur who planted a time bomb in the Time Tunnel through 3 epochs: 1547 Arizona, a bee-like society a million years in the future, and a Pliocene jungle.
cast-- Nimon:Robert Duvall; Vokar:Lew Gallo.

#25: "The Death Merchant" (3/3/67 & 8/18/67)
1863: Doug, Tony and a time traveler from the past (16th century philosopher Machiavelli) materialize at the Battle of Gettysburg where Machy intends to increase the bloodshed as an experiment.
cast-- Michaels/Machiavelli:Malachi Throne; major:John Crawford; Sgt.Maddox:Kevin Hagen.

#26: ? (3/10/67 & 7/28/67)
1290: Tony & Doug assist Marco Polo in his defense of a fort against barbaric hordes led by the grandson of Genghis Khan.
cast-- Marc:John Saxon; Sarit:Vitina Marcus; Batu:Arthur Batanides; Ambahai:Paul Mantee.

#27: ? (3/17/67 & 8/4/67)
c.550: Doug & Tony help Merlin the magician secure the throne for young Arthur whose castle has been seized by Vikings and the Knights Who Say "Nee". Well, Vikings anyhow.
cast-- Merlin:Christopher Cary; Artie:James McMullan; Guinevere: Lisa Jak; Wogan:Vincent Beck; the moose:the llama.

#28: ? (3/24/67 & 8/11/67)
c.8000: Tony & Doug must travel more than 6000 years into the future when Ann is kidnapped by scientists of that era.
cast-- curator:Michael Ansara; Ott:Del Monroe.

#29: ? (3/31/67 & 8/25/67)
1883: In Sudan in Africa, Doug & Tony seek help from the British defenders of Kartoum to destroy a missle complex manned by invaders from outer space (hm...their 2nd trip to 1883).
cast-- Capt.Henderson:John Crawford; planet leader:Kevin Hagen.

#30: "Town of Terror" (4/7/67)
1978: Tony & Doug arrive in a Maine fishing village in time to combat yet another troop of alien invaders - this batch intent on siphoning off Earth's oxygen.
cast-- Joan:Heather Young; Pete:Gary Haynes; alien leader:Vincent Beck; alien-Sarah:Kelly Thordsen.

Since I have a little space left, I think I'll honor another index request I have here from Greg Robertson: the Bowery Boys. I had wanted to start this index with these characters' origins in the "Dead End Kids" series, and carry it through the "Little Tough Guys" series and the "East Side Gang" series...but I couldn't dig up enough on those two interim series' to suit me. So we'll hafta' settle for an index of only the OFFICIAL "Bowery Boys" movies... which is all I was asked for in the first place!
CAST-- Terence Aloysius("Slip")Mahoney:Leo Gorcey; Horace Debussey ("Sach")Jones:Huntz Hall; Louie Dumbrowsky:Bernard Gorcey; Whitey: Billy Benedict; Chuck:David Gorcey; Bobby:Bobby Jordon; Gabe:Gabriel Dell; Butch:Bennie Bartlett, later Buddy Gorman; Duke:Stanley Clements. #1-28:Monogram #29-48:Allied Artists

#1: "In Fast Company"; 1946; 61 min.; d:Del Lord.
#2: "Bowery Bombshell"; 1946; 65 min.; d:Phil Karlson.
#3: "Live Wires"; 1946; 64 min.; d:Phil Karlson.
#4: "Spook Busters"; 1946; 68 min.; d:William Beaudine.
#5: "Mr. Hex"; 1946; 63 min.; d:William Beaudine.
#6: "Bowery Buckaroos"; 1947; 66 min.; d:William Beaudine.
#7: "Hard Boiled Mahoney"; 1947; 63 min.; d:William Beaudine.
#8: "News Hounds"; 1947; 68 min.; d:William Beaudine.
#9: "Angel's Alley"; 1947; 67 min.; d:William Beaudine.
#10:"Jinx Money"; 1948; 68 min.; d:William Beaudine.
#11:"Smugglers Cove"; 1948; 66 min.; d:William Beaudine.
#12:"Trouble Makers; 1948; 69 min.; d:Reginald Le Borg.

NETWORK TV SCHEDULE: 1961 the UPSIDE-DOWN YEAR!

NEXT ISSUE: THAT ALL-TIME CLASSIC... 1962!!?! SLASHES INDICATE MID-SEASON CHANGES; "OR" INDICATES ALTERNATING SHOWS.

	NETWORK / TIME →	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SAT.	NBC	WELLS FARGO		the TALL MAN	SATURDAY NIGHT AT THE MOVIES!				
	CBS	PERRY MASON		the DEFENDERS		HAVE GUN WILL TRAVEL	GUNSMOKE!		
	ABC	LEAVE IT TO BEAVER / ROARING 20'S / CALVIN + COLONEL	LAWRENCE WELK / 1 ROOM FOR 1 MORE	LEAVE IT TO BEAVER	BOXING / LAWRENCE WELK	MAKE THAT SPARE /	ROARING 20'S / BOXING		
SUN.	NBC	6:30-12:30 ZOO-BUILDING WALT DISNEY'S WONDERFUL WORLD OF COLOR!		CAR 54... / SIR FRANCIS DRAKE	BONANZA		the DuPONT SHOW		
	CBS	6:30 - MR. ED / DENNIS THE MENACE / 7:00 - LASSIE	the ED SULLIVAN SHOW		G.E. THEATER	the JACK BENNY SHOW!	CANDID CAMERA	WHAT'S MY LINE?	
	ABC	6:30 - MAVERICK / FOLLOW the SUN		the LAWMAN / HOLLYWOOD	BUS STOP / SPECIAL (NETWORK		ADVENTURES IN PARADISE / MOVIE)	the LAWMAN	
MON.	NBC	BEACHCOMBER	NATIONAL VELVET	the PRICE IS RIGHT	the 87th PRECINCT		THRILLER		
	CBS	TO TELL THE TRUTH	PETE & GLADYS	WINDOW ON MAIN STREET / FATHER KNOWS BEST	DANNY THOMAS the LUCY-DESI COMEDY HOUR	ANDY GRIFFITH	HENNESEY	I'VE GOT A SECRET	
	ABC	CHEYENNE OR BRONCO		RIFLEMAN / LAW OF THE PLAINSMAN	SURFSIDE 6		BEN CASEY		
TUES.	NBC	LARAMIE		ALFRED HITCHCOCK	DICK POWELL THEATER		CAIN'S HUNDRED		
	CBS	MARSHALL DILLON	DICK VAN DYKE / PASSWORD	the MANY LOVES of DOBIE GILLIS	RED SKELTON / COMEDY SPOT	ICHABOD & ME	GARRY MOORE / TALENT SCOUTS		
	ABC	the BUGS BUNNY SHOW	BACHELOR FATHER	CALVIN & COLONEL / the NEW	the NEW BREED /	YOURS FOR A SONG	ALCOA PREMIERE		
WED.	NBC	WAGON TRAIN		JOEY BISHOP / the REBEL	the PERRY COMO SHOW / MYSTERY THEATER		BOB NEWHART / PLAY YOUR HUNCH	DAVID BRINKLEY'S JOURNAL	
	CBS	the ALVIN SHOW	WINDOW ON MAIN STREET	CHECKMATE		MRS. G. GOES TO COLLEGE / DICK VAN DYKE	U.S. STEEL HOUR	OR ARMSTRONG CIRCLE THE.	
	ABC	the STEVE ALLEN SHOW / HOWARD K. SMITH	STRAIGHTAWAY	TOP CAT	HAWAIIAN EYE		NAKED CITY		
THUR.	NBC	the OUTLAWS		DR. KILDARE		HAZEL	SING ALONG WITH MITCH		
	CBS	FRONTIER CIRCUS / OH THOSE BELLS	FRONTIER	BOB CUMMINGS / CIRCUS	the INVESTIGATORS / TELL IT TO GROUCHO / BRENNER	GERTRUDE BERG / ZANE GREY	CBS REPORTS		
	ABC	the ADVENTURES OF OZZIE + HARRIET	the DONNA REED SHOW	the REAL McCOYS	MY 3 SONS	MARGIE / MR. the LAW & JONES	the UNTOUCHABLES!		
FRI.	NBC	INTERNATIONAL SHOWTIME		the DETECTIVES		DINAH SHORE OR BELL TELEPHONE HOUR		HERE AND NOW	
	CBS	RAWHIDE		ROUTE 66		FATHER OF THE BRIDE	TWILIGHT ZONE!	EYEWITNESS	
	ABC	STRAIGHTAWAY / MARGIE	the HATHAWAYS	the FLINTSTONES	77 SUNSET STRIP		TARGET: CORRUPTORS		

#13: "Angels In Disguise"; 1949; 63 min.; d:Jean Yarbrough.
#14: "Blonde Dynamite"; 1949; 66 min.; d:William Beaudine.
#15: "Fighting Fools"; 1949; 69 min.; d:Reginald Le Borg.
#16: "Hold That Baby"; 1949; 64 min.; d:Reginald Le Borg.
#17: "Master Minds"; 1949; 64 min.; d:Jean Yarbrough.
#18: "Blues Buster"; 1950; 67 min.; d:William Beaudine.
#19: "Lucky Losers"; 1950; 69 min.; d:William Beaudine.
#20: "Triple Trouble"; 1950; 66 min.; d:Jean Yarbrough.
#21: "Bowery Battalion"; 1951; 69 min.; d:William Beaudine.
#22: "Crazy Over Horses"; 1951; 65 min.; d:William Beaudine.
#23: "Ghost Chasers"; 1951; 69 min.; d:William Beaudine.
#24: "Let's Go Navy"; 1951; 68 min.; d:William Beaudine.
#25: "Feudin' Fools"; 1952; 63 min.; d:William Beaudine.
#26: "Here Comes the Marines"; 1952; 66 min.; d:W.Beaudine.
#27: "Hold That Line"; 1952; 64 min.; d:William Beaudine.
#28: "No Holds Barred"; 1952; 65 min.; d:William Beaudine.
#29: "Clipped Wings"; 1953; 65 min.; d:Edward Bernds.
#30: "Jalopy"; 1953; 62 min.; d:William Beaudine.
#31: "Loose in London"; 1953; 62½ min.; d:Ed Bernds.
#32: "Private Eyes"; 1953; 64 min.; d:Ed Bernds.
#33: "Bowery Boys Meet the Monsters";1954;65½ m.;d:Bernds.
#34: "Jungle Gents"; 1954; 64 min.; d:Ed Bernds.
#35: "Paris Playboys"; 1954; 62 min.; d:William Beaudine.
#36: "Bowery To Bagdad"; 1955; 64 min.; d:Ed Bernds.
#37: "High Society"; 1955; 61 min.; d:William Beaudine.
#38: "Jail Busters"; 1955; 61 min.; d:William Beaudine.
#39: "Spy Chasers"; 1955; 61 min.; d:Ed Bernds.
#40: "Dig That Uranium"; 1956; 61 min.; d:Ed Bernds.
#41: "Crashing Las Vegas"; 1956; 62 min.; d:Jean Yarbrough.
#42: "Fighting Trouble"; 1956; 61 min.; d:George Blair.
#43: "Hot Shots"; 1956; 61 min.; d:Jean Yarbrough.
#44: "Spook Chasers"; 1957; 62 min.; d:George Blair.
#45: "Hold That Hypnotist"; 1957; 61 min.; d:Austin Jewell.
#46: "Looking For Danger"; 1957; 62 min.; d:Austin Jewell.
#47: "Up In Smoke"; 1958; 61 min.; d:William Beaudine.
#48: "In The Money"; 1958; 61 min.; d:William Beaudine.
Producers: #1-3:Lindsley Parsons. #4-24:Jan Grippo.
#25-28:Jerry Thomas. #29-46:Ben Schwalb. #47,48:R.Heermance.

It's time for a commercial message (or as Ted Baxter would say, a commesial sersage). RBCC Information Center will answer (as best I can) questions concerning comics, TV, movies, pulps, SF, etc.... and the only "fee" I ask is for questioners to include some arbitrary number of 10¢ stamps to help cover my correspondence (readers have been quite generous with stamps lately - thankee kindly). So send all questions, additions & (shudder) corrections to me:

Keno Don Rosa ; 7410 Woodhill Valley Rd.; Louisville, KY; 40222.

☆ TRIVIA ☆

Last issue's query: who was Huey, Dewey & Louie's mother? The true answer to this was given in the boys' public debut in the 1938 Donald Duck cartoon "Donald's Nephews" wherein Donald receives a telegram heralding the boys' 37 year long visit; the telegram was signed by Donald's sister "Dumbella" (stoopid name, huh?). The first fella' in with this "official" answer was Richard Kravitz. On t'other hand, there seems to be an "unofficial" answer, stemming from the Donald Duck newspaper strip (produced outside of the Disney studios). Here, the kids' mother's name was given as "Della"...but then maybe that's a nickname for Dumbella - ghod noze she needs one. Mike Stone (of Australia) brought this alternate answer to my attention.

NEW TRIVIA QUESTION *** Movies' turn this month! "The Time Machine" was possibly George Pal's greatest movie and probably the basis for his next effort, supposedly a sequel. (I doubt if there will be anymore "Doc Savage" flix; judging by local public reaction, "Doc Savage" was a colossal BOMB!) At any rate:

* In "The Time Machine", what was *
* the PRECISE far-flung date that *
* World War III began, and an ato- *
* mic satellite hits & destroys *
* London, England???????????????? *

For anyone who can really get off on that query, here's another "date" question I just uncovered that sooper Trivia buffs might like to tackle: What was the PRECISE date of the original lift-off from Earth of the Jupiter II??? (I dare you...I DARE you!)

Be seeing you...

Don Rosa

by **JAMES VAN HISE**

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

This issue, as I continue covering the 1950's non-EC work of the many fine artists who comprised Bill Gaines' comic book staff, I cover strips by Jack Davis, Angelo Torres, Wally Wood and one by Reed Crandall and George Evans.

GUNSMOKE WESTERN #55 - Nov. 1959 - Atlas
"The Gunsmoke Kid" - 6 pages

Jack Davis was one of E.C.'s most prolific artists, and not just because he could draw fast, but because of his versatility. He could handle horror stories and westerns with equal ease and believability.

In this case he was doing a western strip for Stan Lee. The story involves the Gunsmoke Kid, a notorious gunslinger who shows up in a town where a range war is raging between two ranches. One accuses the other of rustling but can't prove it. The Kid exposes the culprit and all's put right again.

The art is very fine Davis, approaching but not quite equalling his exceptional EC work. The backgrounds are filled in well and the strip is filled with the typical gruff looking Jack Davis characters, all except the Kid or course, he's ruggedly handsome.

For Davis fans it's a real treat and rates a nice "5".

WORLD OF MYSTERY #1 - June 1956 - Atlas
"The Metal Men" - 4 pages

Angelo Torres didn't do a great deal of work for EC, and in fact his only published work for EC at that time was collaborations with Al Williamson. It wasn't until the EC HORROR LIBRARY came out a couple years ago that his one solo stint for EC was published, "An Eye For An Eye".

This short entry is a science fiction tale done in a style very similar to Al Williamson, the artists he did a great deal of work with and who therefore influenced his style a great deal.

The story involves the first spaceship to Mars and the strange civilization the crew finds there. The people of Mars are the remnant of a race which warred among themselves and who had been policed by robots. When the scientists who built the robots died they continued on policing the people even though the war had ended and it was unnecessary. The earthmen devise a way to destroy the robots so the Martians can continue to advance unhampered. The moral is spouted in the last panel about the machine being able to dominate man unless man completely controls it.

The art is not the best that Torres did for Atlas. The splash page is pretty good and has a nice Williamson feel to it, but even that suffers from the same malady that the rest of the strip suffers from; over inking. There are very few thin lines used, most are heavy brush strokes applying more ink than necessary, giving some panels a rather sloppy look. There are some nice panels though, but really only a couple. Rating: 2.

WESTERN CRIME BUSTERS #9 - Feb. 1952 - Trojan Magazines
"Tex Gordon" - 8 pages

This strip by Wood is a very typical western story about Tex Gordon who accidentally finds himself in the middle of a stage hold-up and accused of being a party to it. He gets captured, escapes, and finally proves himself innocent and wins the purty girl on the last page amidst a rather violent shootout (see the page reprinted at right).

This strip was done at the time Wood's art was just giving hints that it was going to blossom into something far more than it was. Even here he was trying very hard as he did some unusual scenes such as a long shot on page 5 of Tex and his horse after they've leapt off a high cliff toward the river far below. It's good early Wood and deserves a "4".

"Wilma West" - 7 pages

This is Wood's second strip in this issue and it's just as good as the first.

The story involves a western heroine named Wilma West and follows her through a really strange story. In the first panel Wilma is standing nude behind a bush (the bush strtegically covers everything below the neck and above the knees) when she finds a half-dead man floating in the creek. He gives her a treasure map before he dies which leads her on a bizarre trek wherein the madman who guards the treasure captures them. He says he'll let Wilma live if she becomes his queen. She calls him an "old horned toad" in one of the more symbolic lines of dialogue. He then tries to burn her to death but she escapes with her clothes naturally awry and the madman (who really looks like he's crackers) is buried in an avalanche with the treasure.

Wood art is just like the first. Rating "4".

THIEF OF BAGHDAD - 1961 - Dell
"Thief of Baghdad" - 32 pages

Reed Crandall and George Evans did work together in "Classics Illustrated" but they also did movie comics such as this. This is based on the version of this film which starred Steve Reeves. It's a sword & sorcery adventure in the finest tradition and the art is very tight and well done. It looks like it was probably pencilled by Crandall and inked by Evans. It's a fine job and a pleasant change from the crummy art Dell usually had on their movie comics. Rating "5" all the way.

JOE OWENS! HE'S ONE OF MY RIDERS!
HE'S HURT!
RUSTLERS... HIT US... GOT... NORTH HERD...
HE'LL BE ALL RIGHT! BUT I'D SAY WE'VE GOT SOME YELLOW SKUNK TO FIND ON THE CIRCLE 8!
ONLY SUSPICION AND PROOF ARE TWO DIFFERENT THINGS...
SO YOU FIGURE MY BOYS GOT YOUR HERD, EH, CASE? YOU TALK BIG! BUT UNLESS YOU'VE GOT PROOF, YOU'D BETTER BE RIDIN'!
IF YOU OR YOUR MEN DID IT, WE'LL GET PROOF LANCE! SOONER OR LATER, EVEN A RATTLER BITES OFF MORE THAN HE CAN CHEW!
AFTERWARD, THE KID IS SILENT! HE RIDES, HE DOES HIS CHORES, AND HE THINKS! BUT THE RUSTLING GOES ON...
OKAY! TAKE 'EM! AND MAKE SURE YOU GET THE KID!
CATTLE ARE DRIVEN OFF, LOST! BUT THE KID IS NOT AN EASY TARGET!
THE KID'S THINKING WAS DONE, THEN! NOW WAS A TIME TO ACT!
A HUNDRED HEAD! GOSHE! I CAN'T STAND ANOTHER LOSS LIKE THAT! I'LL BE RUINED!
UNLESS WE CAN GET YOUR CATTLE BACK! AND I THINK I CAN! I'VE GOT AN IDEA! GIVE ME TWO DAYS, AND MAYBE WE CAN END THIS WITHOUT SHOOTING!

THE METAL MEN
THERE SHE IS, CAPTAIN ...MARS!
AND WE'LL BE THE FIRST EARTHMEN TO SET FOOT ON HER!
I WONDER WHAT WE'LL FIND?
THE RED PLANET MARS LOOMED CLOSE IN ALL THE MYSTERY THAT MAN HAD ENSHROUDED HER! WOULD THERE BE LIFE? WHAT KIND OF LIFE? THE SHIP GLIDED NOISELESSLY DOWN, BUT WITHIN HER HULK SPECULATION BROUGHT EAGERNESS TO HER CAPTAIN AND CREW!
J&T3
A TORRES
PERHAPS WE'LL FIND A LIFE FORM THAT WILL HELP MANKIND IN SOME OF ITS OWN PROBLEMS!
MANKIND HAS NO PROBLEMS ANY MORE! WE'VE MASTERED THE MACHINE AND IT SOLVES ALL OUR PROBLEMS!
PERHAPS, FARREN! BETTER STAND BY FOR LANDING NOW!

TEX! CATCH!
BAM
EAT LEAD.. YOU SKUNKS
I'M SAVIN' YOU, WOLF!
-FER HANGIN'!
WE HEARD SHOTS...
COME IN, COME IN! SOME CITIZENS OF BAD WATER ARE SHORE GONNA BE SURPRISED T'FIND THEY HAD TH' SECOND-FASTEST GUNSLINGER IN TH' SOUTHWEST FER SHERIFF!
WHO'S THE FASTEST, TEX?
WHY, I AM, MIZ BUTTE.. AN' IF YOU PROMISE NOT TO LEAN ON THIS ARM, I'LL SHOW YUH I'M GOOD AT KISSIN', TOO!

OOOF... WHAT HAS HIT ME?
SO IT WAS THE CAPE THAT MADE YOU INVISIBLE!
A MAN DOES BETTER, WHEN HE CAN SEE WHAT HE'S DOING!
THE ONLY PATH LEADS UPWARD, SO I GUESS I GO THIS WAY!
THE NEXT GATE! A BLACK CASTLE!

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

AN EVENING WITH FREDERIK POHL

Editor of "Fantasy & Science Fiction" magazine, four time Hugo winner, author of such masterworks as "The Wonder Effect", "The Age of the Pussyfoot" and "Space Merchants" (with C.M. Kornbluth). It was National Library Week in Yonkers, New York. To wind up the week of festivities, the committee invited Mr. Phol to lecture on a theme of modern appreciation. A good lecturer sizes up his audience. Frederik Pohl did just that. The majority were Golden Agers, hence he opened with a terse statement: "Science Fiction shows what will be happening". And after using the stock example of Buck Rogers and radar, television and laser beams that were predicated in the 1920s, the audience heard his four for the near future. Telepathy, immortality, robots and the ability to give instant intelligence. By 1983, Mr. Pohl envisioned computers that will be able to take standard IQ tests without preprogramming and score 150 (genius level) and better. He skoffed at the Bridey Murphy/ESP type telepathy by countering that all documentation on telepathy to date has been bad and doe not relate to human ability. Such as the proverbial "sixth sense" is myth at this time.

The audience became quite interested in the immortality bit, which of course, led to a discourse on cryogenics. Flying saucers were given a negative vote as far as their existence is concerned because the author felt that all evidence to date, or lack of it does not substantiate their reality. Mr. Pohl has been on several expeditions to sites where sightings were made, and interviewed people who claimed they saw extraterrestrial vehicles. His great concern, perhaps depressing in outlook, were polution, overpopulation, and the using up of our sources of energy. He feels that the consequences of these will happen, but did not give a time factor.

After the lecture, a "coffee and" social gathering took place, and the younger groups had their chance to get their two cents in. "Star Trek is not converting young people into true science fiction fans because the media does not permit the written word to be analyzed by a person", was Frederik Pohl's answer to a question about the impact that TV series has made in enlarging the scifi community.

Q: "Science Fiction will be 50 years old in 1976 (Hugo Gernsback published his first book in 1926). In deffernce to all the technological advances made in that time, has the science fiction writer run out of themes?

A: "No. With each new factual discovery, such as quasars, a whole new vistor opens up for the author. And since we expect new discoveries to be made on a continuous basis, the real material from which we can obtain new ideas, will allow us to write forever."

Q: "What about religion in science fiction. How should it be treated?"

A: "The subject of religion in science fiction depends upon the indicidual author as to whether he believes in God or whether God exists. The hypothesis that the scientific community does not believe in what is termed "miracles" or feelings accepted without hard, factual evidence is just that, a hypothesis and not a theorum."

Q: "What about the "new wave"? Are these auhtors changing the direction of science fiction writing?"

A: "Yes, they have become a major factor in our field. People such as Harlan Ellison are causing the older writers to reassess themselves and their story telling. You can see evidence of that right now in style and subject matter changes."

* *

WILLIAM LARS of Poughkeepsie, N.Y. recently sent me about three months worth of Sunday color comic supplements from his local newspaper, which had Prince Valiant in all of them. No doubt Bill was influenced by my article titled "Prince Valiant in the Days of John Cullen Murphy" in which I gave readers a brief biography about the man Hal Foster chose to succeed himself on the strip. "Jack" offered the same immediate comment that I did when he looked the sheets over. The registration was excellent. For a high speed press printing on cheap paper, this is an accomplishment. The very nature of the Prince Valiant strip, with its fine detail, prolific use of halftones and array of color mixtures makes it extremely difficult for a good print job to be had. "Jack" is keeping the strips to show people what can be done if quality printing is used. Incidentally, Hal Foster insisted that he go to England and the Scandinavian countries to obtain background "flavor" before beginning the strip. I've seen large panels with ocean waves that must have taken him several days to pencil and ink. This is one strip that hasn't lost its potency during a changeover in artists.

MISS BARB KEPKE of Brunswick, Ohio found out what the working world of her future husband, TONY ISABELLA is like when he escorted her through the hallowed halls of Marvel and the chaos of the New York Comicon in July. With definite plans in the air, this couple has several options, one of which may call for Tony's moving back to native Cleveland and long distancing his writing. Good luck kids!

THE COMIC BOOK HISTORY OF AUSTRALIA - 1975 EDITION

PART TWO

HOWARD P. SIEGEL JOHN RYAN

The comic book material that appeared in Australian publications during WWII did not differ much from their American counterparts. Filler material expounded patriotism, promoted hero worship and offered civilian defense lessons. "Aussies In Action" told about air force aces. "Weapons of the War" and "Lifesavers" gave information about military apparatus. Airoplane identification charts and uniform types were other such "awareness" media. The main material smacked of pulp themes. Super heroes were not to come on the scene until the late forties, when a 16 year old John Dixon helped establish the popularity of the costumed adventurer. Dectectives, science fiction whiz kids, eerie mystery and swipes from literary classics abound. Even the movies of the thirties fell prey via the lead off feature of Star Pocket Comics, "King Mala", a King Kong type. One page filler material, when not war propaganda, was usually comedy or funny features that often went so far as to be titled familiarly close to American comic strip characters. "Mudrake the Magician" was one.

A typical example of unoriginal material would be Pirate Planet, an 8¾ X 10-3/4 story by Noel Cook published by New South Wales Bookstall, Ltd. which promised a "picture story of amazing & exciting adventure. But all it delivered was a combination of War of the Worlds, the Raymond Massey famous English movie "We Reach For The Stars" and some Tom Swift in the hero. As expected, Earth not only repelled the invaders from the evil planet Gorm, but on the last page made preparations to free Mars of its yoke of conquest. All this through the amazine genious of a young man who was driven on to greater limits by his scientist sweetheart Molly, who was no slouch herself when it came to inventing rocket ships.

In Anthony Fury, one of Stanley (Silver Starr and Gully Foyle) Pitt and Frank Ashley's team-ups, which derived its Idea from the oft used story of an innocent prisoner who escapes to a South Sea island, battles local evil, returns to England with a fortune in pearls and becomes a first class gentleman. All the way he duels, and loves. The early Pitt, perhaps due to Ashley's style, made his figures with elongated legs, wide shoulders and small heads; but nevertheless, there were indications of the high calibre he was to maintain in later years as he matured with experience. Incidentally, Anthony Fury was another of those large size books which was creased and stapled at the top rather than the side.

We come next to several 4" X 6" pocket sized comics, appropriately titled "Star Pocket Comics". Their contents is much like many of the one or two shotters that prevailed in the United States during the same period. Star Studded Comics comes to mind. They had a little of everything. A quick rundown of one issue includes such items as "Secret Agent XXX-13" a comedy character playing at espionage. "King Mala" was mentioned in a previous paragraph. "Bob Brady" had good art and was about a flying Jungle Jim, done by Len Lawson. "The Dark Stranger", with its pulp-like splash page, was a typical mystery story with dialogue at the bottom of each panel. "Thar She Blows" told about the efforts of a whaling crew to capture an undersea behemoth. "John Dexter-Special Investigator" was an early day Tim Valour,(who was covered in last year's series on John Dixon.) Pitt and Ashley returned again in Star Pocket No. 4 with more balance to the anatomy and a hint of things to come in an Alex Raymon -Flash Gordon swipe. Each page had from 10 to 12 panels in some stories, which made them postage stamp size. Balloons were used as sparingly as possible since they would occupy even more space, giving the artist practially nothing in the way of area for art. Therefore, the "Prince Valiant" technique of using the bottom of the panel for description was employed throughout. Giving credit where credit is due, the lettering in most cases was quite good.

Unlike many of the American characters which survived the war years and elongated their careers into the fifties, sixties and today, none of the characters appearing in the Australian comics ever continued for more than a few issues. An isolated continent with severe shortages in many things during the "great conflict", ink and paper included, could not afford regularly scheduled titles. Further, the latent talen which was to appear in later years was in the persons of men who wore uniforms and were anywhere but at drafting boards in Sydney or Adelaide. Publishers gave their customers what the latter was most familiar with and appreciated most. Thus the fare was much rehash and innovation. Nevertheless it was welcome and very rarely were editions not completely sold out. Unfortuneately most comics of those years found their way back into the scrap paper drives, or were eventually thrown out when peace returned and American comics once again were able to imported.

I must point out that printing techniques and presses were not as advanced as those in the United States, hence Australian artists were handicapped. With only black and white, it became necessary to use bold areas of black, shadow with closely placed fine black lines to try for three dimensional prospectives. Greys were achieved by using the side of pencil leads. One man was artist, scripter, letterer and even did the title logo. Splash pages were usually 1½ or at most two panel high except when only one story made up the entire comic. With pigments an essential war material, it was not uncommon to find the covers in only two colors, or three at most. In many instances both front and back covers were the same.

Many of the titles were English derived. "Captain Katseye", "Skelt Dorgan's Treasure" (A Thrilling picture story of a race for riches), "Tigers of Tobruk"(Australian armed forces fighting in Africa), "Mac of the Mounties" (self-explanatory), "King of the Kittyhawks" (air ace vs. the enemy), "The Commandos" (war adventures), "Kazanda" (wild girl and the lost continent. You long time readers will recall that this character was in Rangers Comics and appears to have been the first Australian strip to be printed in this country). The list goes on to other familiar themes.

And once again John Ryan and I thank Hugh O'Kennon for the use of his collection. Australia's number one panelologist promises to keep us abreast of his projects for 1975 and will no doubt' have things to say in "Comic Collector's Comments" in future issues. For those of you who have in mind writing to John, his address is P.O. Box 24, Yeronga, Queensland 4104, Australia. He welcomes mail from people who have a never ending thirst for things panelological.....

TO BE CONTINUED NEXT YEAR.....

ANTHONY FURY

BY STAN PITT AND F. ASHLEY.

CLYDE CAMERON ADVENTURER

BY CARL LYON.

THIS IS A STORY OF CLYDE CAMERON A MAN OF INDEPENDENT MEANS

FLINGING A HEAVY CASKET OF ROCKS FROM HIS ACHING SHOULDERS, ANTHONY RACES DOWN A STEEP EMBANKMENT, CLEARS A BARBED WIRE FENCE, AND LANDS, AMID A VOLLEY OF MUSKET SHOTS, ON THE EDGE OF A TOWERING CLIFF.

The DARK STRANGER

WILLIAMS

A GIRL MASQUERADING AS "THE DARK STRANGER" SEARCHES AMONG THE DENIZENS OF THE UNDER WORLD FOR THE MURDERER OF HER BROTHER. SHE IS DETERMINED TO BRING HIM TO JUSTICE AND BELIEVES SHE HAS AT LAST FOUND HIM IN THE PERSON OF A CERTAIN RED MC SHANE. ACCOMPANIED BY TONY A REPORTER FRIEND OF HERS SHE IS NOW AWAITING MC SHANE'S RETURN TO A SMALL SHACK

STAR POCKET COMICS No14

A Frank Johnson Publication

DR EVIL

6D

KING MALA

BY A GLANDULAR INJECTION, PROFESSOR HARDWICKE HAS INCREASED AN ORDINARY MONKEY TO MANY TIMES ITS ORIGINAL SIZE. THE CREATURE HAS ESCAPED, HOWEVER, AND HAS TERRORISED THE DISTRICT IN WHICH IT MOVES

LUCKILY, HOWEVER, THE PROFESSOR ASSISTED BY BARTON DALE, A YOUNG TRADER, HAS MANAGED TO SUBDUE THE MONKEY BY MEANS OF A SERUM INJECTED INTO ITS BODY

NOW THEY SURVEY THE GIGANTIC BODY OF THE CREATURE——

By JOHN T. BLAKE

PROFESSOR HARDWICKE

BARTON DALE

"THE TROUBLE SEEMS TO BE IN ONE OF THE LEGS."

"TAKE A LAST LOOK OUT CARROL, IT'LL BE QUITE A WHILE—"

"BEFORE WE SEE THIS PLACE AGAIN—"

AGH! I CAN'T SEE HELP ME HANG MY FACE IS BURNING AWAY

NELSON ROHER, A BRILLIANT YOUNG SCIENTIST, HAS, WITH THE ASSISTANCE OF HIS BEAUTIFUL GUEST HIS WIFE, CARROL BARNELL, DATE ROGERS, BUILT A ROCKET SHIP CONSTRUCTED OF DURALUMIN, IN WHICH HE INTENDS TO FLY TO THE DISTANT PLANET VENUS.

NOW READ ON...

UNIVERSAL CONQUEST

BY PITT AND ASHLEY.

"NOW DARLING, DON'T GET HOME SICK BEFORE WE EVEN LEAVE! OR, SHALL I START THE GENERATOR NOW?"

"NO! YES, YOU CAN, BRIGHT & NES, BUT KEEP THE IGNITION LOW, UNTIL I SET THE OTHER MOTORS IN OPERATION. OTHERWISE THE ROCKET TUBES WILL BE HEATED TOO QUICKLY!"

A FEW WEEKS LATER—

"SOMETHING'S GONE WRONG, CARROL, I'M GOING UP TO SEE WHAT THE TROUBLE IS!"

"OH, I HOPE IT'S NOTHING SERIOUS, NELSON, DO BE CAREFUL!"

- AND CHARGES AT THE TWO MEN - THEY TRY TO EVADE HIM -

- BUT THE PROFESSOR GRABBED BY A HUGE P

COME A ONE-EYED PEOPLE TO CONQUER THE UPPER REGIONS! PEOPLE FROM THE CENTRE OF THE EARTH WITH TERRIBLE DEATH-DEALING WEAPONS AND TREMENDOUS SCIENTIFIC KNOWLEDGE

SECRET AGENT XXX 13

"WHEN RED COMES LEAVE HIM TO ME"

"O.K. TONY, BUT BE CAREFUL"

THEY EXPECT McSHANE TO WALK IN AT ANY MOMENT.

MAUDRAKE the Magician

EMILE MERCIER

PIRATE PLANET

Dr EVIL

IT IS THE YEAR 1965 AND SEP. PERRY, YOUNG, ALREADY WORLD FAMOUS AUSTRALIAN INVENTOR AND SCIENTIST, SUCCEEDS IN INVENTING A TALKING TELEVISION MACHINE WHICH ENABLES HIM TO TUNE INTO AND COMMUNICATE WITH SOME OF THE DISTANT PLANETS. HE HAS NOT YET RELEASED HIS EPOCH MAKING DISCOVERY TO THE WORLD, AND IS ABOUT TO DO SO, WHEN

THIS RUTHLESS ENEMY IS LED BY RENEGADE SCIENTISTS FROM THE PLANET JUPITER. CLEVER MEN, BUT CRUEL, WHOSE LUST FOR POWER LED THEM TO THE PLANET GORM, WHERE THEY SPENT THEIR EXILE MAKING PLANS TO CONQUER THE WHOLE UNIVERSE!

THE MARTIAN TELLS HIS STORY.

by NOEL COOK.

THE VAMPIRE OF DEATH

By WILLIAM

SEP.

MOLLY.

WEAPONS OF WAR

len lawson

THE CONTACT MINE

LEADEN HORNS ENCASING CONTACT TUBES

—ONE MAN, AND ONE MAN ALONE COULD SAVE AUSTRALIA AND THE WORLD! —THAT MAN IS

ALAN STRONG

WATCH OUT FOR THE PICTURE-STORY OF THIS SUPER-SCIENTIST...

NOEL COOK

"THAT CHAIR WAS YOUR LAST HOPE WASN'T IT BARON? ANTHONY SAYS MOCKINGLY BETWEEN CLENCHED TEETH AND WITH THAT, HE ONCE AGAIN LEAPS IN AT HIS HATED FOE. NOW FULLY BENT ON BRINGING THE BATTLE TO A SWIFT CONCLUSION

SANDY Mc MEENIE

By ELMYR MERCIE

Pete

Where there's Smoke there's Fire

TCHT TCHT THIS WILL HAVE TO STOP!!

AS USUAL THE POLICE IN THIS TOWN ARE ASLEEP AND THEIR JOB IS LEFT TO PRIVATE CITIZENS

NEWS THREE FIRES

John Dexter

SPECIAL INVESTIGATOR

JOHN DEXTER, ACE SECRET SERVICE AGENT, HAS BEEN SENT FOR BY CAPTAIN FORBES. THIS TIME TO INVESTIGATE THE MYSTERIOUS CRASHES OCCURING AT A NEW SECRET AIR BASE. ALL EVIDENCE HAS BEEN DESTROYED SO FAR, FOR IN EACH CASE THE PLANE HAS CRASHED IN FLAMES.

BY McCORMACK

LIFESAVERS

THE RUBBER DINGHY.

THE COMMANDER CONDUCTS A TOUR OF THE DROME WITH DEXTER.

MESSAGE JUST RECEIVED. ONE OF OUR PLANES DOWN IN THE BAY SIR!

A RADIO OPERATOR APPROACHES THEM AT THE DOUBLE.

HULLO! IT LOOKS LIKE MY HELP WOULD BE GREATLEY APPRECIATED. BY THOSE CHAPS, OR I'M A DUTCH-MAN!

BOB BRADY

- ADVENTURER - - WANDERER -

EXCITING ADVENTURE!

By LEN LAWSON

BOB BRADY WAS, BEFORE HE ACQUIRED THE VERY STRONG DESIRE TO ROAM THE WORLD LOOKING FOR ADVENTURE, A VERY WEALTHY AIRCRAFT DESIGNER AND BUILDER, BUILDING HIS OWN PLANE. HE DECIDES TO FLY HIS WAY TO ADVENTURE. HE STARTS OFF, WITH A HUNDRED POUNDS IN HIS POCKET ....

AUSSIES IN ACTION

FLIGHT-LIEUT. COLIN PARKINSON

THE KENDRICK

AND MIDSHIPMAN BRETT

A TIME TO REMEMBER

"Xero" was not the first amateur publication that covered comic books. The 1965 convention at the old Broadway Central Hotel was not the first comicon to be held in New York City. Both of these milestones acutally began in 1940 with a back yard meeting of the guys living at 1491 Shakespeare Avenue in The Bronx, N.Y. The convention was a three egg-crates-for-tables affair, the zine was extemporaneously put together with a 2¢ Eberhard Faber and a nickel box of Crayolas on composition book paper left over from the school that ended the week previous. I remember it well. I was one of the participants. We each contributed our year's collection to the potpourri of comics stacked on the crate tops. Tip Top Comics with a very younf Lil Abner and a square chinned Mamie on the cover. Comics On Parade with Oakey Doaks replete in knight's armour. Adventure Comics, with a jungle scout firing a pistol at a man eating plant. And more. Some of the comics were "freebies". We got them on Saturday matinees, when for 15¢ along with the two movie serials and a B picture, they gave you a several month's old issue of either The Funnies, with Phantasmo, Master of the World in planet size proportion as the leading feature or Exciting Comics with the title torn off. My buddy Albert Poland brought a bunch of newspaper sized Master Comics and we all tried to figure out what that goofy looking outworlder on the cover of Future Comics was doing in a hat that looked like an oversized glove with the fingers sticking up in the air. We tried our hand at copying some of the characters, with no success I recall. Not surprising. Our' efforts at pretending that a bath towel was a cape and that we could fly like Superman was just as disasterous. Throwing a wooden box is not the same as throwing a sedan. The big topics of discussion were the future of Gary Concord, Ultraman in All American Comics, and the hugeness, the startling impact of All Star #1 with all those greats under one roof. We could hardly cope with the latter. It took us three times longer to read a comic book in those days than it does now. 64 pages, hardly any advertisements except for the inside covers, smaller panels and more of them to the page. Everything was new and interesting in those days. Some plot themes had been used perhaps a half dozen times, no more. A 38 calibre pistol was the ultimate weapon. A car with no top was the futuristic mode of travel belonging exclusively to the crimefighters. A mask on a criminal made him a super villain. No juvenile sidekicks, no member of the bird, canine or water world to share the spotlight with the hero. Girlfriends were trying then, as now, to exert woman's lib into the color pages. The number of costumed super heroes around at that time couldn't fill a 50 seat auditorium. Those were the prehistoric comic book times! But it was enough to keep us talking, reading and speculating for three days! At the end of each afternoon, just before we had to adjourn for dinner, we'd swap comics, put the egg crates in the storage room and promise to faithfully meet again at 9:30 the next morning. Unlike a Neal Adams deadline or Roy Thomas' Alter Ego #11, we were on time. So as I wandered though the overcrowded floors at the 1975 New York Comicon, meeting many friends from across the country, I could not help but remember the simple times. As I got pushed away from a dealer's table for the umptieth time, I decided that 1940 was a better year for comics than today.....

June 25, 1975

* *

I rush through dinner. Gobbling down a sumptuous meal before 6:00 P.M. plays havoc on the gastric jouices, but I don't like missing too much of the beginning of Star Trek. My locoal TV station either hasn't purchased all episodes or is holding back much of the package for 1975-76 viewing, because the same shows are repeated every four weeks or so. Nevertheless, I never tire of them. Neither does hundreds of thousands of others like me who relax for 60 minutes with the crew of the star ship doing all the work. I'm no "trekkie", but I do have an adult allegiance. It's a pure and simple fact that Star Trek is a phenomenom that will be better appreciated a century from now when reality becomes Gene Roddenberry's brainchild. When a S.T. aficionado is asked to reveal his favorite character, the usual answer is Mr. Spock by the males, Capt. Kirk by the girls and Dr. McCoy by the pre-med students. They are all wrong! They haven't given the question sufficient thought, otherwise they would have realized that the real star of the series is a giant metal conglomeration of geometrical configurations which never has, and never will rest its bottom on terra firma. The Enterprise is the center of attraction. Everyone and everything within its realm is dedicated to its preservation. Capt. Kirk is the most perceptable character to that concept. Now she faces her second most serious battle for supremacy and survival. The first of course, was that third season of the first run. But that's TV history that many walnut desk executive chambers and the boobs that worked in them would like to forget. The new adversary is a British made series of several years ago which is now to be presented via syndication. Space 1999, or whatever title the show will have after the courts make a decision, does pose a problem. Much money, the experiences of Star Trek and a hungry audience are on the side of the new entry. I hope it succeeds. We need more intelligent science fiction on TV. I also hope that many will not forget the Enterprise. I won't.....

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MINOR LEAGUE SUPER HEROES

To the left is PUNCH POWERS, one of the two costumed characters that appeared in a Canadian one shotter titled "Lucky 7 Comics". The book was typical WWII, developed to satisfy a market that was not able to get American material. Published by Howard Pbs., Ltd. the cover had a red clad hero who was not in any of the stories. Punch was a special agent working for a large industrial combine in the future which mined ore from the planet Mercury. Sky combers, aerial dumps and other such technological inventions are seen and mentioned in the story. Punch's costume could be the envy of every six year old preparing for Halloween. Blue jodphers, red shirt and socklike boots, white collar crossbelts and gloved. The pseudonym of "Gordon Watt" was used by the artist of this story, which ran five pages.

And to the right we have THE HUMAN METEOR from Champ (Champion #s 1-10) Comics. Using the invention of Wah Le, and ancient Tibetan, Duke O'Dowd, cab driver, becomes The Human Meteor whose forte is speed. Only shoe shine boy Toby knows his true identity. His powers include great strength and the ability to fly. He is not to be confused with the Centeur version, Dash Darwell-The Human Meteor. His costume varied during his career, which began with issue 6 and lasted to the end, #29, March, 1944. In the version pictured above, he had red boots, gloves and cape, green trunks, black belt and mask, and yellow shirt and tights. For hack art at its finest, I refer you to the cover of issue 16, which featured the HM

ODDS AND ENDS DEPARTMENT

If some worthy comix club out there is looking for a fruitful project, I'd suggest an index of all the super villains that have appeared in the various Marvel comics from title inception to date. Then I'd send it to Len Wein so that he can distribute copies to his writers. One of these days Giant John Verpoorten is going to discover that the same heavy is opposing two different Marvel heroes in the same month, in two different locations in the same time period and with two separate evil purposes in mind. Then what?

While their efforts to catch up to Marvel in the number of monthly titles is a commercially understandable objective, DC will have their house historians going batty trying to justify the current JSA members vs. the GA ones in terms of time sequence. That vanishing breed of comics purist is already perplexed by the problem of whether such as Spectre, Plastic Man, and the like are of Earth I or Earth II, when the meet up with the 1970s civilization in their own titles and team ups with Batman.

The executives at NPP are kidding themselves when they insist on security to prevent rival publishers from learning about their new projects. As long as free lancers are commissioned, how can Carmine and Co. think that they won't naturally discuss what's going on with their contemporaries during get-togethers in bullpens, evening bashes, etc.? On the other hand, word of mouth often leads to utter distortion so that the 22nd person to relate the gossip has it so mixed up that en entirely different story evolves.

Here's some interesting tidbits for you people interested in movie serials:

That famous Mexican cabellero, Zorro, first appeared as a character created by Johnston McCulley in his story "The Curse of Capistrano" which appeared in installments in All-Story pulp in 1919.

Overlooked in the hazahing of "The Adventures of Captain Marvel" is the fact that in the entire 12 chapters, Tom Tyler had the equivalent of only one full page of dialogue!

Talk about poor casting, it is admitted that Kay Aldridge, a substitute for Frances Gifford in the Nyoka role, part II, had a very thick accent, looked terrible in a poorly designed costume and was a poor actress. I guess it took an awful lot to dissuade kids in those days.

About the best example of a low budget and ways to stretch it would be "Trader Tom of the South Seas". Of 11 chapter endings, only two were original. The others were taken from earlier serials such as "haunted Harbor", "SOS Coast Guard" and "Drums of Fu Manchu".

When serials were pieced together as full length movies, one of the onuses was the fact that actors were used many times over. When killed in the second chapter, they would appear again wearing a different costume in the sixth chapter. This worked when the youngster easily forgot what took place a month earlier; but not so when the actor came back to life 30 minutes later. Stunt man Fred Graham got killed and reappeared six times later in different roles in "D-Day on Mars", the feature length movie version of "The Purple Monster Strikes".

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* *

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Blast is published bi-monthly, contains eighteen pages each issue, is neatly mimeographed, and mailed flat.

A sample copy of Blast is only 25¢. The subscription rate for one year (6 issues) is $ 1.50.

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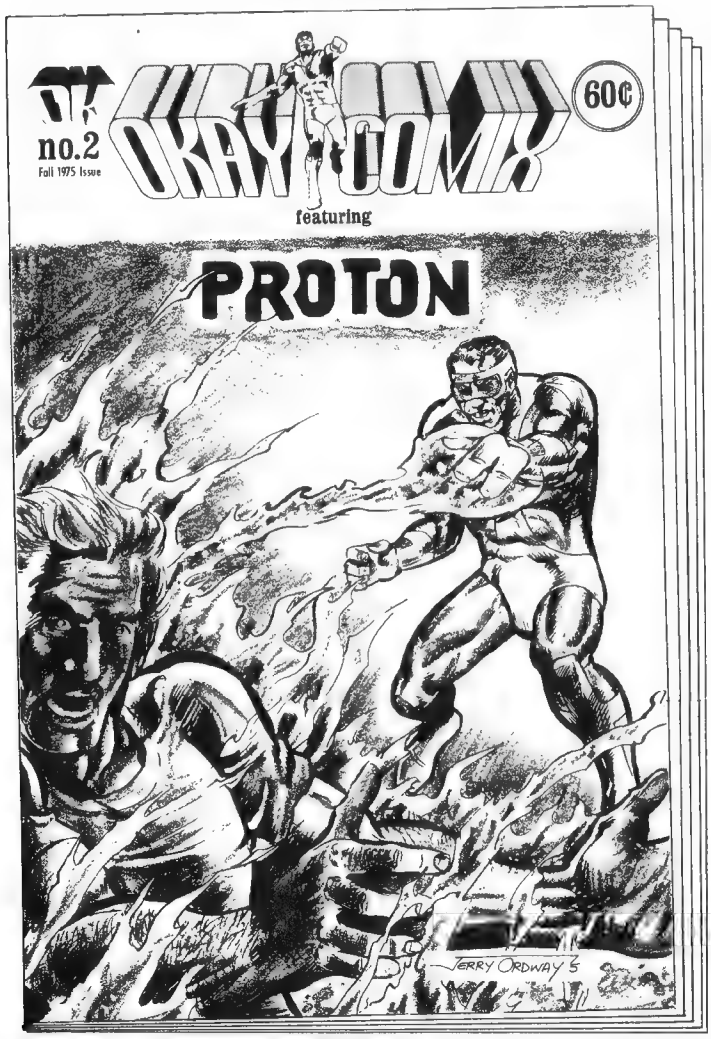

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MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

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THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

NOVA SCIENCE FICTION = 75¢ - Amateur tales of SF and fantasy by the possible SF writers of tomorrow. Tales from the sublime to the shocking compiled by the Nova SF Society of the University of Miami. Artwork by Mike McKenney.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1973 OVERSTREET COMIC BOOK PRICE GUIDE = $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

STAR TREK: ENTERPRISE VS. KLINGON BATTLE CRUISER = 75¢ - Full color cover print of a beautiful painting by Morris Scott Dollens, 8 1/2 X 11.

THE EYE #1 = 75¢ each - Adventure strips by Biljo White, primarily featuring his super-hero The Eye!

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FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

ESTEBAN MAROTO POSTERS = $2.50 ($3.50 first class) - These four prints are 11 X 14 on high grade glossy stock and feature scenes of science fiction, sorcery and horror as only the meticulous Maroto can draw them. These illustrations are available only on these posters. They are not reprints.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

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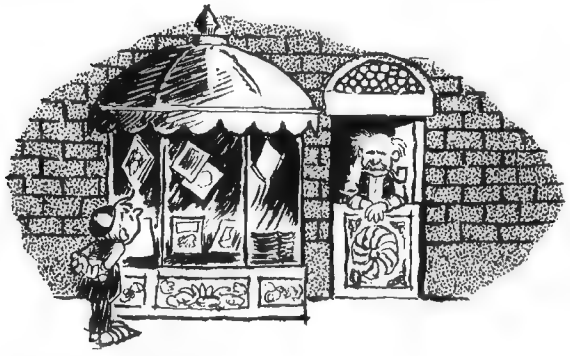

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FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin], June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which (VINTAGE FUNNIES) reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story.

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

THE NEAL ADAMS INDEX = $2.25 - This is an index to all of Neal Adams work, covering comics, advertising and fanzines. There is also a great deal of his art printed here which was previously unpublished, including some fine drawings done for "Warp" as well as an exceptional X-MEN cover that Marvel rejected. This also has both an Adams wraparound cover and centerspread as well as two pages of Adams own views on comics, selected characters and the comics industry. Extremely impressive.

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11 1/2 X 17 1/2 posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Balduur" and "Honir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a cardboard envelope. Add $1.00 for first class.

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STERANKO'S HISTORY OF COMICS Vol. #1 = $4.00 and Vol. #2 = $6.00 - Both volumes have color wraparound covers by Jim Steranko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going headlong into a detailed analysis of the Golden Age heroes.

STAR STUDDED COMICS #6 = $1.00 - D. Bruce Berry art, early fanzine.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

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TREK #2 = $1.50 - SECOND ISSUE OF THIS NEW FANZINE FOR STAR TREK FANS! Special "City On The Edge Of Forever" issue with two big articles, one detailing the originally conceived version which was 90% different from the final filmed version. Also many "City" stills. Also an article on "The Monsters of Star Trek" and much more!

NEW

MEDIASCENE #15 = $2.00 - Special double-size comics issue. Very introspective and revealing three page article written by Vaughn Bode' one month before his death. Front cover by Bode'. Centerspread and much other art by Barry Smith as well as an article on his future projects. Art by Steranko, Kirby & Neal Adams. Film articles on ROLLERBALL and JAWS and SPACE: 1999. Also news on comics and much more. Tabloid size on good paper.

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ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

PHASE #1 = $4.00 - Original strips by Frank Brunner, Neal Adams, Buckler, Jones, Ken Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

TARZAN OF THE APES BY BURNE HOGARTH = $10.00 - Hardcover book, 160 pages, 8 1/2 X 11, 120 pages in FULL COLOR! All new Hogarth art illustrating the exciting origin of Tarzan and of the years when he was raised by the Great Apes. Stunningly vivid color and art!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

THE SPIRIT #1 [WARREN PUBLICATIONS]= $2.50 - Contains eight Spirit adventures by Will Eisner. Seven are flawlessly reprinted in black & white from the original art. The eighth is a BRAND NEW Spirit strip by Eisner in full color with the color done by Richard Corben. It is easily one of the finest publications to come out in years!

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, ZORRO'S FIGHTING LEGION, RED RYDER, DRUMS OF FU MANCHU.

STERANKO'S MEDIASCENE #11 = $1.50 - Special issue devoted to the new SF disaster films (Towering Inferno, Phase IV, Earthquake), an article on coming pulp hero reprints, centerspread is new SF painting by Steranko. Plus the usual news of coming comics, paperbacks and films.

INSIDE COMICS #1 = $1.25 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George" returns with fanzine reviews; news, Roy Thomas' continuing debate and more!!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are: DARKEST AFRICA, DRUMS OF FU MANCHU, ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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STERANKO'S MEDIASCENE #9 = $2.00 - Special All-Hero issue featuring articles and photos from the new DOC SAVAGE film, ZARDOZ, centerspread painting of Steranko's "Talon" and much more including indepth news on comics, films and paperbacks.

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:

"MORE Official Adventures of BATMAN & ROBIN" [three episodes]
"The Official Adventures of MANDRAKE AND THE PHANTOM" [one episode of each hero]

FILMS FANTASTIQUE = $2.50 - The first five "Films Fantastique" columns by James Van Hise with additional stills and a pictofiction retelling of the film THE TIME MACHINE with ten fine stills. Front cover in color from the movie THE DAY THE EARTH STOOD STILL.

GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Holman. Excellent!!

ADULT COMIC

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Reed Crandall and others. There is an index to all the heroes the book features as well as an article on Golden Age heroes by Tom Fagan. This is a new improved edition!

THE MONSTER TIMES #20 = $1.50 - Unavailable from the publisher, we have a number of copies available of this issue which has large sections on STAR TREK and 20 MILLION MILES TO EARTH including a pull out color STAR TREK poster.

BLACK & WHITE MR. SPOCK STILLS = $1.50 [Mr. Spock & 3-D Chess set], $1.00 [Mr. Spock from "Amok Time"].

TREK, THE MAGAZINE FOR STAR TREK FANS = $1.50 - Tabloid size, just published, chock full of choice stills, some full page size, front and back covers by Morris Scott Dollens, a history of the Klingon Empire, A Star Trek index [with each episode rated], a list of Star Trek clubs and much more.

CINEFANTASTIQUE Vol.3 #4 = $3.00 - The finest film magazine ever published. On slick paper with several pages of full color stills from FLESH GORDON, YOUNG FRANKENSTEIN, THE EXORCIST and DARK STAR. Many fine, indepth articles on all these films as well including interviews with Jason Miller, Dick Smith [Exorcist make-up man], Mel Brooks, William Friedkin. Also an article on THEM with many stills. Also film reviews and stills from many new films, plus news and more!!

GOLDEN AGE REPRINTS = $2.50 each - These are complete reprints of classic Golden Age comics in black & white with full color covers. Issues available from us now are: DAREDEVIL BATTLES HITLER #1, SPECIAL #1, ALL STAR COMICS #2, &4, MILITARY COMICS #1, CAPTAIN MARVEL #1 & #2, DOLL MAN QUARTERLY #1, PLASTIC MAN #1, NEW YORK WORLD'S FAIR COMICS [1939], U.S.A. COMICS #1, SPECIAL EDITION COMICS #1, PEP COMICS #1, YOUNG ALLIES #1, ALL SELECT #1, PEP COMICS #17

FAVORITE FUNNIES #1-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYCLOPS = 75¢ - full color cover print by Richard Corben, 8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #6 = $2.00 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp art, new art from the Burroughs paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#15 = 85¢ [An unpublished 6 page horror strip by William Black, 2 episodes of Buck Rogers, part I of "Massacre" (White Indian) by Frazetta and a front cover by John Adkins Richardson]
#16 = 85¢ [8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

STREET COMIX #1 PRESENTS RIP KIRBY = 75¢ - This comic reprints an entire Rip Kirby adventure by Alex Raymond from 1946. Color cover by Raymond.

STREET COMIX #2 PRESENTS FLASH GORDON = 75¢ - This comic reprints an entire Flash Gordon adventure by Dan Barry from the 1951-52 daily strip. Color cover by Barry.

THUNDA #1 = $12.50 - This is a deluxe 9 X 12 reprint of the entire issue of THUNDA #1 by Frank Frazetta, printed on heavy stock from the original art in black and white with a color cover. The original comic now sells for $100. This is a volume you'll be able to keep and treasure for a long time to come.

STERANKO'S MEDIASCENE #8 = $2.00 - Special "Pin Up Girls" issue featuring a pictorial history of Pin Up Girls from pulps, movies and magazines, two illustrations (paintings) by Steranko including centerspread as well as news on comics, paperbacks, movies (all illustrated with cover repros) including full tabloid repro of a brand new Frazetta Burroughs paperback cover, and more!

SPECIAL VISUAL EFFECTS BY RAY HARRYHAUSEN #4 = $2.00 - This is devoted entirely Harryhausen and his films. There's interviews, technical articles, FULL COLOR photos from THE GOLDEN VOYAGE OF SINBAD on two full pages, innumerable behind the scenes stills and everything you could hope for in this beautiful issue!!

SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta, Wrightson, etc. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

STAR TREK '74 = $2.00 - Second printing. Two color cover of the Enterprise in space, articles on William Shatner (reprinted from FIGHTING STARS magazine), STARSHIP CHRONICLES (uses ten stills to retell the pilot episode "The Cage"), STAR TREK: THE WAY IT WAS, AN EVENING WITH LEONARD NIMOY, STAR TREK by Walter Koenig (who played Chekov), STAR TREK'S REAL STAR, THE STAR TREK BLOOPERS, and more including many stills and artwork.

WEIRD SCIENCE #12 = $1.50 - Full color facsimile reprint of the first issue of EC's classic WEIRD SCIENCE. Harvey Kurtzman, Wally Wood, etc.

"DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = $1.00, 2/$1.50 8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.

PLASTIC
COMIC BAGS
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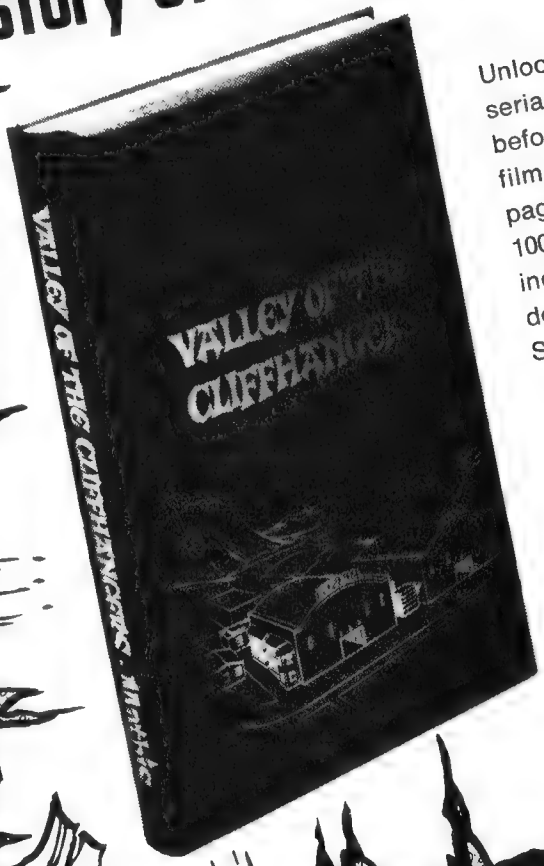
THESE BAGS ARE THE MOST IDEAL AND LEAST EXPENSIVE WAY TO BOTH PROTECT & STORE YOUR COMICS. THEY ARE 8 X 12 AND WILL ACCOMMODATE ALL GOLDEN AGE AND CURRENT COMICS. PLEASE NOTE: THESE ARE GOOD QUALITY HEAVY BAGS, NOT THE CHEAP, TISSUE-THIN BAGS SOME DEALERS ARE SELLING FOR LOWER PRICES. OUR PRICE IS $3.00 PER HUNDRED. IF YOU BUY LARGER QUANTITIES (SEE OFFER AT LEFT) YOU CAN SAVE MONEY. SEND YOUR ORDER TO: JAMES VAN HISE 1014 Salzedo, Apt. #2, Coral Gables, Fla. 33134

VALLEY OF THE CLIFFHANGERS

The remarkable behind-the-scenes story of the great Republic serials!



Unlock the backstage secrets of Republic's serial years . . . learn facts and figures never before revealed on the greatest serials ever filmed . . . 440 big 12″x17⅜″ pressbook-size pages with over 2000 photographs and over 1000 frame blowups . . . dazzling color with individual sections on each of the 66 serials documented from Republic's private files. Send for free full-color brochure today!

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MIAMICON 1

DECEMBER 18,19,20&21

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NEAL ADAMS

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BARRY SMITH

★★★★★

C.C. BECK

★★★★★

MIKE ZECK

★★★★★

MORRIS WEISS

★★★★★

Miami Beach
Americana of Bal Harbour

Location & Hotel

We feel that our convention is located in the finest location possible, MIAMI BEACH, FLORIDA. Our hotel is the fabulous AMERICANA HOTEL, and it is beautiful! For your convenience there are two huge swimming pools, tennis courts, gyms and just about anything else you could possibly imagine. As far as the nightlife goes there eight restaurants, lounges, and bars. There is also an incredibly beautiful, sun swept BEACH. What could be better, a great vacation lying in the Florida sun, PLUS the greatest STAR TREK and COMIC ART CONVENTION EVER!!

Rooms $24 27& 30

Tickets

Tickets are for sale to the general public. Tickets include all activities.
Before Sept 1-- $10.00
After Sept. 1-- $15.00
One day ------- $5.00

Doorprizes

We will be giving away many doorprizes at noon each day. Among our prizes which we will be giving away are rare E.C.'s, number one Marvels, and beautiful original art.

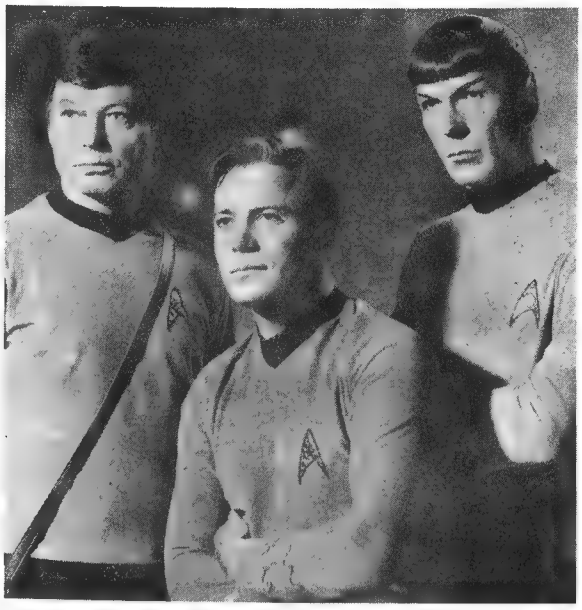
Auctions

We will be having one of the largest auctions in Fandom history. For our auction we will be publishing a huge auction catalogue which will be distributed free to all attendees. To all non-attendees wishing a copy of this profusely illustrated catalogue a fee of $2.50 will be charged.

Dealers

Our Dealer's Room is TREMENDOUS. We have room for over 250 tables. Table prices include admission.
Before Sept 1-- $35.00
After Sept 1--- $45.00
Before Sept 1; 3 tables for just $100.00

STAR TREK



As of now we do not have any Star Trek guests, however before our con we will have not one but MANY. We will also have many Science Fiction guests.

NOSTALGIA

If you collect Golden Age comics or if you collect original art, movie posters, or old films or records you have come to the right place. Just remember, MIAMICON IS THE PLACE TO BE!

We will have hundreds of tables filled with everything under the sun(we will have that to). Wether it be the rarest serial or the newest Marvel comic, the biggest dealers in the country will be here and have what you are looking for.

Our Con will also have many COMPLETE SERIALS, WESTERNS, THREE STOOGES and LITTLE RASCALS EPISODES, HOURS OF CARTOONS, AND MANY, MANY OLD TELEVISION SHOWS.

Over 6 Film Rooms

Americana of Bal Harbour

9701 Collins Avenue
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305 865 7511

HOTEL RESERVATION FORM

RESERVATION DEPARTMENT

Please make the following reservation:
(Rates quoted on a daily basis)

GUEST ROOMS $24.00-$27.00-$30.00, Single or double occupancy _____

NOTE: Third or fourth person in room - $7.50 per person

I will arrive Dec. _____, *1975*

I will depart Dec. _____, *1975*

NAME _____

ADDRESS _____

CITY _____

STATE _____ *ZIP* _____

CONVENTION REGISTRATION FORM

Make checks payable to:

MIAMICON I
P.O. BOX 60-1115
N. Miami Beach, Fla. 33021

ADMISSIONS

4 day admission pre-Sept. 1 _____ *($10.00)*

4 day admission after Sept. 1 _____ *($12.00)*

1 day admission just $4.50 _____

NOTE: At the door there will be special family rates. Also, children under 6 are free.

Supporting (non-attending) admission gets name put in program book and all progress reports and convention program. Just $4.00 _____

DEALER TABLES

1 table pre-Sept. 1 _____ *($35.00)*

3 tables pre-Sept. 1 _____ *($100.00)*

6 tables anytime _____ *($180.00)*

1 table after Sept. 1 _____ *($45.00)*

NOTE: Rent tables early to get better locations. Also, please specify whether you want a wall space or not.

HOUSTONCON '76
STAR TREK '76

2312 BISSONNET HOUSTON, TEXAS 77005

JUNE 17-20

FILMS

HOUSTONCON 76 will feature what we believe is our greatest lineup of films ever. Just have a look:

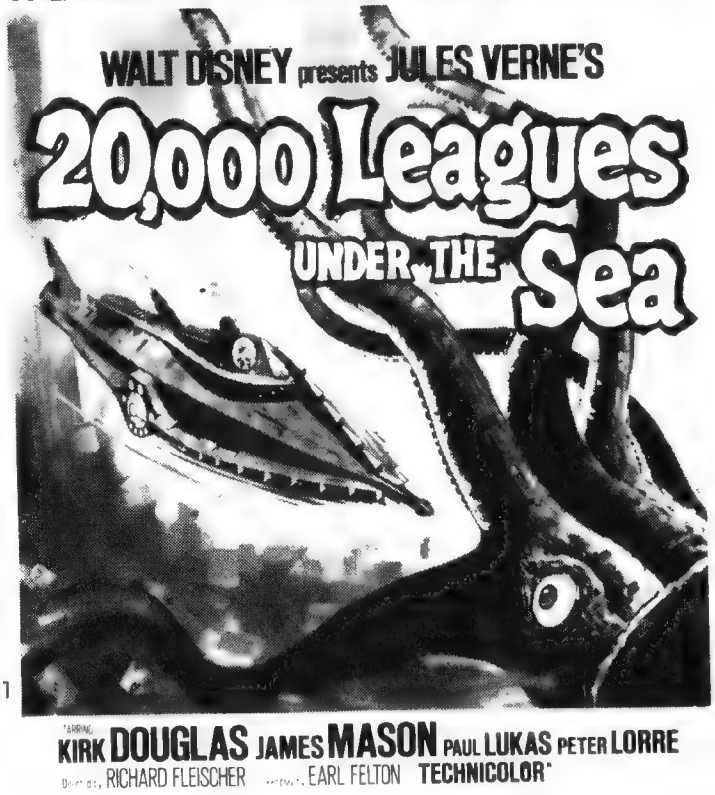
That ad at the right is correct. For the first time at any con ever, we proudly present Walt Disney's version of the Jules Verne classic 20,000 LEAGUES UNDER THE SEA.

But that's not all: HOUSTONCON will also show two of Bogey's best: CASABLANCA and THE TREASURE OF THE SIERRA MADRE. The Marx Brothers and W.C. Fields will be featured in their funniest comedies; and mystery fans will delight in our Sherlock Holmes (with Basil Rathbone, of course) and Charlie Chan thrillers.

Serial buffs: How about DRUMS OF FU MANCHU as a starter? That's not all - there will be four other complete serials at HOUSTONCON.

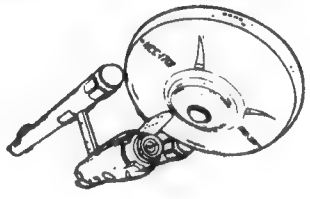
B-Western fans can see hours and hours of their favorite B-Westerns (with Roy, Hoppy, Autry, etc.) in a screening room of their very own!

The above are only a small fraction of the hundreds of hours of films that will be running at HOUSTONCON 76. Plus a special bonus: One of Harryhausen's greatest action adventures! All free with your admission to HOUSTONCON 76 - STAR TREK 76.



STAR TREK '76

A special attraction of STAR TREK 76 will be the compelling and prophetic SILENT RUNNING, starring Bruce Dern. Plus some of the greatest science-fiction films of all time; including INVASION OF THE BODY SNATCHERS, and THE THING. And many more!



STAR TREK 76 will include not one, but two Star Trek screening rooms, where over 20 Star Trek episodes will be shown throughout the convention. Included are "Shore Leave", "City On the Edge of Forever", "All Our Yesterdays", and many more. Don't worry if you miss an episode - each one will be shown at least twice!

SILENT RUNNING

STAR TREK 76 will have, for the first time, an auction of its very own, where sci-fi and Star Trek fans can offer and bid for items of special interest.

Remember, your admission to STAR TREK 76 also entitles you to attend HOUSTONCON 76 in the same building, at the same time!

SPECIAL DOOR PRIZE! - A beautiful Morris Scott Dolens painting will be given away free at the STAR TREK 76 auction!

Dateline: June 25-29

HOUSTONCON 75
STAR TREK 75

* Record crowd of 4700
* Largest con outside New York
* More tables than any con ever
* Eight suberb guests
* Two art rooms

HOUSTONCON 75
STAR TREK 75

Even better! Look.....

THE HOUSTON [illegible]
FRIDAY, JUNE [illegible] 1975

Page 5/A

4700 Attend Houston Conventions

Largest Ever In Southwest

a vote by the [illegible] two things vote. The vote sent the bill to the [illegible]ate, where approval in a few days was considered certain.

The measure would [illegible] choice of [illegible] for, [illegible]

[illegible]ON (UPI) [illegible] [illegible]sale prices rose 4.4 [illegible] [illegible]ent [illegible], with [illegible]

payments and threat[illegible]ed with foreclosure.

Subsidies would be in the form of 8 per cent interest for the life of the mortgage, 6 per cent [illegible]

Congress 10 extra days to ap[illegible] disapprove any at[illegible] Pr[illegible]ent Ford makes to l[illegible]ff [illegible]ontrols f[illegible]m oil prices.

Roy Thomas

That's right, this year was great! But now we're looking forward to next year, and HOUSTONCON 76 - STAR TREK 76!

June 76 is ten months away, but we are working to make our conventions the very best in fandom.

Once again, STAR TREK 76 will be held in conjunction with HOUSTONCON 76. Offering to you twice the fun under one roof - for one admission price!

We will have our most exciting lineup of films ever, great guests, two giant auctions, a gala costume masquerade, panel discussions, door prizes, and much, much more...

We're expecting over 5000 fans for HOUSTONCON 76 - STAR TREK 76 - Be sure that you are one of them!

Definitely confirmed for HOUSTONCON 76 is ROY THOMAS, former editor of Marvel Comics, and author of Marvel's CONAN THE BARBARIAN (the most popular comic published today!)
Roy will be here all four days to answer your questions, give you the latest Marvel news and upcoming plans, and will participate in a panel discussion on Conan.
Roy rose from fandom to the top ranks of Marvel. Don't miss this chance to meet and talk with with one of the biggest names in the comics industry.

Kenneth Smith

Kenneth Smith, creator and editor of Phantasmagoria, one of prodom's finest fantasy artists will be on hand with his mind-boggling art show and displays.

Conan Art

Exciting sword and sorcery art by Wrightson, Corben, Kline, Newton, Juanillo, and many others (with a special emphasis on Conan) will be exhibited at HOUSTONCON 76.

Tickets:

FULL FOUR DAY MEMBERSHIPS:
$7.50 until April 1st
$10.00 after April 1st

Only those holding full memberships will be allowed to enter items in the auctions, or participate in the various contests, etc.

HOUSTONCON 76 - STAR TREK 76 will be held once again in the beautiful and ideally located Royal Coach Inn.

DEALERS:

HOUSTONCON 76 - STAR TREK 76 is still ten months away, but the demand for tables is tremendous. Already, dealers like Jerry Ohlinger, Tannar Miles, Bud Plant, Bart Bush, and James Van Hise have purchased tables! Tables for last year's con were sold out two months in advance... need we say more? We do not charge extra for wall space, but unless you order immediately, we can't guarantee it. Tables and tickets must be purchased separately. (Not refundable or transferable after May 15th.) Specify HOUSTONCON or STAR TREK tables.

TABLES = $40.00 each until April 1st
$50.00 each after April 1st

TREK 2

The Magazine For Star Trek Fans

SPECIAL "CITY ON THE EDGE OF FOREVER" ISSUE !

We are proud to announce the 2nd edition of the tabloid magazine that has literally taken Star Trek by storm. TREK No. 2 is now ready for mailing.

This issue spotlights one of the most popular episodes with two features:

"The City On The Edge of Forever: In The Beginning" By James Van Hise
This article discusses not only the show as it was actually filmed, but also goes into the difference in Harlan Ellison's original draft, which was about 90% different.

"WHAT IF" by Leslie Thompson
This feature theorizes on what may have happened to the main characters in the episode , if certain events had been altered.

PLUS MANY OTHER FEATURES:

"The Monsters Of Star Trek" by Winslow Leach.
This piece takes a look at the various beasts and monsters that appeared in the various shows, complete with many stills.

"STAR TALK"
Our editorial which discusses the future of TREK, among other things.

"TREK ROUNDTABLE"
A fan participation section where you are invited to take part.

"THE STAR SHOP"
Our special mail order page where you can order various Star Trek items, many of which are not available anywhere else.

"STAR TREK 75" by T. Dunstan
Indepth coverage of the Star Trek Convention held this past June in Houston, Texas with plenty of photos.

Plus many more Star Trek photos and stills.

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